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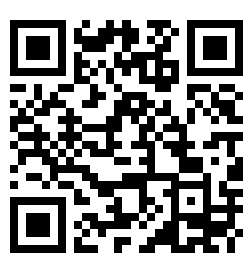

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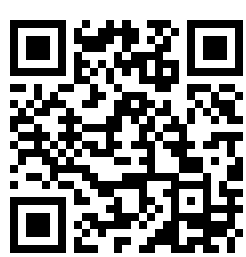

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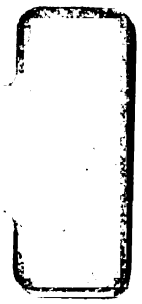

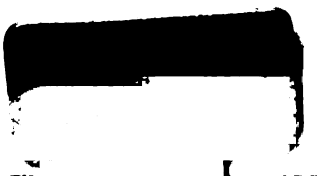

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XIII. F. 18.

S. LEIGH SOTHEBY & JOHN WILKINSON,
WELLINGTON STREET, STRAND.

CATALOGUE

OF THE

RESERVED & MOST VALUABLE PORTION

OF THE

LIBRI COLLECTION,

CONTAINING

ONE OF THE MOST EXTRAORDINARY ASSEMBLAGES OF

Ancient Manuscripts & Printed Books

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MANY WITH ORNAMENTED COVERS IN IVORY, METAL, SILVER-GILT, EXECUTED FROM THE SIXTH TO THE THIRTEENTH CENTURY, AND ENRICHED WITH ENAMELS, ANTIQUE CAMEOS AND PRECIOUS STONES;

SEVERAL UNKNOWN BLOCK-BOOKS;

ANCIENT DRAWINGS BY THE GREAT MASTERS;

AND INCLUDING A MAGNIFICENT COLLECTION OF

Historical Ornamented Bindings.

DAYS OF SALE.

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ERNESTO MONACI
MDCCCXLIV. MCMXVII

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CATALOGUE

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WITH ENAMELS, ANTIQUE CAMEOS AND PRECIOUS STONES.

Amongst the choicer Manuscripts will be found:

An EVANGELIARIUM, in uncial letters, of the sixth century; a LIBER HOMILIARUM of the seventh century; several other MANUSCRIPTS ornamented with superb Illuminations of the tenth, eleventh, and twelfth centuries; three magnificent MANUSCRIPTS, with Miniatures, formerly belonging to POPE LEO X; the HORÆ OF LORENZO DE' MEDICI; the HORÆ OF LOUIS XI King of France; the EPISTRES D'OVIDE in French, with splendid Illuminations, made for Louis XII King of France; LA BIBLE en Françoys, an unknown MS. Poem of the twelfth century, on vellum; ROMAN D'AGOLANT, an unpublished MS. of the thirteenth century, on vellum; VALTURIUS DE RE MILITARI, a magnificent MS. on vellum, with superb Illuminations; PIGAFETTA VOYAGE DE MAGELLAN, *the unpublished original MS. on vellum, with fine Illuminations;* PORTULANI and ANCIENT MAPS, Greek and Italian, from the thirteenth century downwards; PETRARCA TRIONFI and SALLUSTII OPERA, both with admirable Illuminations, by the celebrated miniaturist, ATTAVANTE; a DANTE, a PETRARCH, and other MANUSCRIPTS, upon vellum, with the finest Illuminations; a most beautiful Manuscript by JARRY, with Miniature; a HORACE, a JUVENAL, and a STATIUS of the ninth century; a BIBLIA SACRA LATINA of the tenth century; the works of SAADI, a magnificent Manuscript, with the most superb Illuminations; COPTIC PAPYRI from the fourth century downwards; ancient DEEDS, with Magnificent SEALS, &c. &c.

Among the Printed Books are:

CICERO DE OFFICIIS, *Moguntiæ*, 1465; the Aldine PETRARCA of 1501, printed upon VELLUM, a magnificent copy in ancient ornamented binding; the TEWRDANNCKH (first edition) upon VELLUM, a perfect and magnificent copy; the FAYT OF ARMES AND CHYVALRYE, by Christine de Pisan, printed by CAXTON, a perfect and most beautiful copy; TAROCCHI ITALIANI, an unknown Collection of Cards of the fifteenth century, with poetical inscriptions in black letter; Books printed by GUTTENBERG; early French, Italian, Spanish, and German Poetry, History, Romances, &c.; the original editions of the celebrated Letters of COLUMBUS, VESPUCCI, &c.; the rarest books printed on America; COMPENDIO, the First Book printed in the East Indies, *Goa*, 1561; EARLY MYSTERIES; the most ancient and scarce MUSICAL WORKS printed in England, France, Germany, and Italy; FOSSA MACHARONEA (XVth Century) and other unknown Macaronic Pieces; BOCCACCIO'S DECAMERON, in German, circa 1470; Early 4to. Editions of SHAKESPEARE, and other English Poets; ancient Works on EMBROIDERY;

SEVERAL UNKNOWN BLOCK-BOOKS;

AND A LARGE COLLECTION OF

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SUCH AS LEONARDO DA VINCI, RAFFAELLO, MICHEL ANGELO, GUERCINO, &c. &c.
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WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

S. LEIGH SOTHEBY & JOHN WILKINSON,

AUCTIONEERS OF LITERARY PROPERTY AND WORKS ILLUSTRATIVE OF THE FINE ARTS,
AT THEIR HOUSE, 13 (LATE 3), WELLINGTON STREET, STRAND, W.C.

On FRIDAY, the 25th JULY, 1862, and Three following Days,

(SUNDAY EXCEPTED), AT ONE O'CLOCK PRECISELY EACH DAY.

ON VIEW THREE DAYS PRIOR TO THE SALE, AND CATALOGUES MAY BE HAD (IN ENGLISH OR FRENCH) FROM THE AUCTIONEERS, AND THE PRINCIPAL BOOKSELLERS IN ENGLAND AND ON THE CONTINENT.

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CONDITIONS OF SALE.

I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the seller cannot decide the said dispute.

II. No person to advance less than 6*d.*; above ten shillings, 1*s.*; above five pounds, 2*s.* 6*d.*; and so on.

III. The purchasers to give in their names and places of abode, and to pay down 10*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased to be immediately put up again and re-sold.

IV. The lots to be taken away at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. S. LEIGH SOTHEBY and JOHN WILKINSON will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, as they will be left at the sole risk of the purchaser. If, at the expiration of ONE WEEK after the conclusion of the sale, the books or other property should not be cleared or paid for, they will then be re-catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which the books were bought, Messrs. S. LEIGH SOTHEBY and JOHN WILKINSON having the option of re-selling the lots uncleared either by public or private sale, without any notice being given to the defaulter.

V. The books are presumed to be perfect, unless otherwise expressed; but if, upon collating, any should prove defective, the purchaser will be at liberty to take or reject them, provided they are returned within ONE WEEK after the conclusion of the sale, when the purchase-money will be *refunded.*

VI. The sale of any book or books is not to be set aside on account of any stained or short leaves of text or plates, want of list of plates, or on account of the publication of any subsequent volume, supplement, appendix or plates. All the manuscripts and autographs, all drawings and objects of art, all magazines and reviews, all books in lots, and all tracts in lots or volumes, will be sold with all faults, imperfections, and errors of description. The sale of any lot of prints or drawings is not to be set aside on account of any error in the enumeration of the numbers stated, or of errors of description.

VII. NO IMPERFECT BOOKS will be taken back unless a note accompanies each book, stating its imperfections, with the number of lot and date of the sale at which the same was purchased.

VIII. To prevent inaccuracy in delivery, and inconvenience in the settlement of the purchases, no lot can on any account be removed during the time of sale.

IX. Upon failure of complying with the above Conditions, the money required and deposited in part of payment shall be forfeited; and *if any loss is sustained in the re-selling of such books as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this Sale.*

Gentlemen who cannot attend the Sale may have their Commissions faithfully executed by their humble Servants,

S. LEIGH SOTHEBY & JOHN WILKINSON,
Wellington Street, Strand.

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ADVERTISEMENT.

PREPARED suddenly, at a season of the year admitting of no delay, and urgently demanded on all sides, as soon as it was understood that the sale was to take place immediately, this Catalogue was necessarily distributed in proof-sheets, without any time being afforded for revision, and even before it could be finished. This precipitation in regard to an impression made in London, both in French and in English, and this working off, in rapid succession, of sheets, swarming with erroneous names and with words which have no sense, produced a confusion, to which it would have indeed been difficult and almost useless to attempt to apply a remedy on the eve of a sale, and at a time when that sale so urgently called for a multitude of other cares. Therefore, as it became desirable to distribute the types, it was absolutely necessary to go at once to press, without being able to give them that minute revision so indispensable to a bibliographical work, but which those persons, who were anxiously waiting for the proof-sheets, seemed to think might well be dispensed with in a Sale-catalogue.*

We shall therefore say no more respecting the Catalogue itself, but merely add a single remark in regard to the notes contained in it. The learned author of the *Manuel*, M. Brunet, seems to have believed that the notices, inserted in the Catalogues of the former portions of this Collection, had for their object "*to exaggerate the value of the articles to which they were appended.*"† We take the liberty to say that these notes have been prepared with a totally different view. At a time when a Supplement to the *Manuel* of M. Brunet is announced from various quarters—a Supplement of which we are assured the publication will be commenced as soon as the last volume of that work shall have appeared—it seemed the duty, when offering for sale books little known or hitherto badly described, that every collector, to the best of his abilities, should assist in furnishing materials to the editors, whoever they might be, who were about to undertake the forthcoming Supplement of a work on which M. Brunet has laboured during a whole life. The notes contained in this Catalogue have no other object; and, in truth, it is M. Brunet himself who has provoked them by his remarks. If, therefore, they prove of the slightest utility, to him must be ascribed the honour of having caused their appearance. We cannot conclude without offering our thanks to Mr. John Bohn (the Cataloguer of the former portions of this Library), who, having made the translation of the present Catalogue, has undertaken the entire responsibility of the edition in English.

LONDON, 24 July, 1862.

* Although not quite free from misprints, the copies with the above *Advertisement* are the only ones to be considered as authentic.

† See the last edition of the *Manuel* of M. Brunet, vol. III. col. 1059.

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CATALOGUE

OF THE RESERVED AND CHOICEST PORTION OF

THE LIBRI COLLECTION.

FIRST DAY'S SALE.

FRIDAY, 25 JULY, 1862.

LOT 1.

ACTA Ecclesiæ Mediolanensis.
red morocco, in compartments, gilt edges
folio. Mediolani, Apud Pacificum Pontium, 1582

Rich Italian binding of the XVIth Century, in red morocco, having the edges gilt, gauffré and admirably painted with different colours.

This copy, bearing the device of Saint Charles Borromeo on the sides, was given by him to Pope Sixtus V. This binding will be found figured in the INEDITED OR SCARCELY KNOWN MONUMENTS FORMING PART OF THE CABINET OF GUGLIELMO LIBRI.

2 AFRICA. Den rechtē weg ausz zu faren von Liszbona gen Kallakuth. Vō meyl zu meyl. Auch wie der kunig von Portigal yetz newlich vil galeen uñ naben wider zu ersuchen und bezwingen newe land unnd jnsellen durch kallakuth in Indien zu faren. Durch sein haubtman also bestelt als hernach getruckt stet gar von seltzamen dingen. "To proceed the right way from Lisbon to Calicut, from mile to mile, and also how the King of Portugal now lately hath sent many gallies and ships to discover and conquer new lands and islands sailing by Calicut

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in India. By his captain thus ordered as hereinafter printed stands of strange things:" (in German)
black letter, (4 *leaves*), *woodcuts*
4*to*. *Sine loco et anno, sed Nuremberg*, 1505

This extremely rare if not UNIQUE Tract is of the greatest importance for the history of geography. On title is a woodcut which is repeated on the last leaf. On the reverse of title-page is a Map of the World (with xylographic inscription), "after Ptolemy, with all the new lands and islands lately discovered which for a long time were unknown to philosophers, and having the positions of Nuremberg, Lisbon, and Calicut marked thereon, &c."

The types of this edition, as well as the indication of the position of Nuremberg (the only city indicated by a letter on this map excepting Lisbon and Calicut), sufficiently prove that this work appeared therein, and this conjecture is confirmed by the opinion of M. Sotzmann, as we learn from an autograph letter of M. Friedlaemtr, dated Good Friday, 1839. M. Sotzmann has compared this Tract with his copy of the Liber Vagatorum published at the commencement of the XVIth Century, and found the types identical.

An analogous work, but with some variations in the title-page, "Den rechten weg aus zu fahren von Lisbona gen Kallacut," is cited without any description by M. Ternaux, in his *Bibliothèque Asiatique et Africaine*, No. 75. We presume that the book mentioned by M. Ternaux has not the Map of the World found in this copy, or otherwise this bibliographer would not have failed to mention it.

This work must have appeared before the month of April, 1506, for we read therein, "Item, zu wissen ist das dy grossen fluth wirdt faren ob 20 schiffē in Indien. Das wirt im Aprillē, 1506." ("Item, be it known that at the high flood 20 ships *will* depart to India. This *will be* in April, 1506.")

It is equally clear that this Tract could not have been published prior to 1505, for it contains instructions to search for two large vessels lost in the course of 1505. The expedition thus announced was without doubt that with which Alphonso d'Albuquerque quitted Lisbon for India on 5 April, 1506. According to all probability therefore this "Rechtē weg" appeared towards the end of 1505 (a conjecture justified by 1506 being used to announce the departure of the fleet instead of "*in this year*," the more usual form when the current year is intended), but certainly prior to the month of April, 1506. The importance of this date is considerable, because this tract contains a Map of the World in which Africa is represented *surrounded by the sea*, with the Cape of Good Hope (called Kabe de Bansprantza in the work itself), which is marked as a long line of coast extending from West to East. Evidently the Author of this Map has followed the ideas of Juan de la Cosa and of Beham, as any one will be convinced of by examining the facsimiles of the maps of those cosmographers, given by M. de Santarem in the Atlas which accompanies his *Recherches sur la priorité de la découverte des pays situés sur la côte occidentale d'Afrique*. This geographical error is a decided proof of the priority of this map over that of Marco Beneventano inserted in the second edition (or rather second issue) of the Ptolemy published at Rome with the date 13 August, 1508 (Eidibus Augusti, 1508), which has always been considered as the first map published with Africa depicted as encompassed by the sea. The map now under description is also anterior to the map showing Africa girted by the ocean, and tolerably well represented, to be

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seen on the title-page of the *Itinerarium Portugallensium*, published at Milan, 1 July, 1508. ("Operi suprema manus imposita est kalendis quintilibus, 1508.") This last-mentioned map has not been sufficiently noticed by geographers, otherwise it would have been cited before that of Marco Beneventano, to which, by the printed dates, it is proved to be anterior. On the subject of this Map of Africa, see *Libri's* INEDITED MONUMENTS. See also *Dati* in the present Catalogue.

3 AGOLANT (le romans d') en vers français. MANUSCRIPT ON VELLUM *of the XIIIth Century, written in double columns on* 61 *leaves in the original wood covers* *folio.* SÆC. xiii.

This unpublished and almost unknown Romance is one of the most ancient specimens of the French Poetry of Chivalry. It is so rare that it is not mentioned in the admirable *Manuscrits Français* of M. Paulin Paris, which amounts to a proof that there is no copy of it in the Imperial Library of Paris, so rich in monuments of this sort. The subject of this metrical Romance is to be found treated in the Italian poem of Dolce, entitled, "Prime Imprese del Conte Orlando," as well as in a far rarer Italian poem, entitled, "L'Aspramonte." In the first stanza of the *Orlando Furioso* allusion is made to the wars described in the *Agolant.*

Everything tends to prove this one of the most ancient metrical Romances of Chivalry of the Charlemagne cycle. The language has some very ancient forms, generally Anglo-Norman (sun, chancun, etc.). As at the beginning there is the following note:—"Liber . . . qui dicitur Aquilant (*sic*) de libris Sā Augs̄ Cantuarensis" (*at one time perhaps the richest monastery in England*), in all probability it was written in England by one of the Austin Friars at Canterbury. In the La Vallière Catalogue (No. 2725) a manuscript described as a 4to. (incomplete in the middle and at end), is said to contain, of the XIIIth Century, this Poem, called in the La Vallière Catalogue, *Le Roman d'Yaumont, d'Angoulant, et d'Aspremont.* This title, wherein Yaumont is put for *Elmont* (the Almonte of Ariosto), as well as the quotations given from this Romance in the same Catalogue, prove that the text—which in this MS is very pure—already in the XIIIth Century had been tampered with. To be convinced, it is only necessary to compare the following extracts, placed side by side, from the La Vallière and the present MS. which, even in so few lines, offers such important variations. The Poem is in monorhymes, as are many of the most ancient essays in French poetry:—

TEXTE LA VALLIERE.	TEXTE DE NOTRE MANUSCRIT.
"Plaist uos oir bonne chancon uaillant	"Plaist uus oir vne chancon vailliant
De karlemain lou riche roi puissant	De charlemaine le roi sor poant
Et dou duc nayme que karle ama tant	Et de dux naimes q̄ li reisama tant
Tel conseillier norent onques li franc	Tel conseiller norent unket li franc.
Il ualoit mie les barons ampirant	Il ualot mie les barons empirant
Neue donna conseil petit ne grant	Ne de losenges uers le roi encusant
Parcoi proudome deserite fussant.	Anc ne dona conseil petit ne ḡnt
	Dont cheual'(ier) deust fuir en champ.
FIN.	
"Bien ait quel fist dex li face pardon	FIN.
Et nos ausint qui escoute lauon	"Bon i alerent. Kar a danedeu sun
Explicit le roman dyaumont et dagoulant."	Desore enañat ci remēit la chancun
	Ici finist. Ke ia plus nen diron."

In Vol. XXII. of the *Histoire Littéraire de France* there is a long dissertation on this Poem, which is assigned to the XIIth Century. In this

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dissertation it will be seen that this Poem is unpublished (a fragment of it only having been published by M. Bekker in his edition of Fierabras, in Provençal), and that the National Library at Paris contains three manuscripts of this Romance, of which two are imperfect, and the third, which has been copied in Italy, very bad. In the same *Histoire Littéraire* is mentioned that in the British Museum there is only one copy of the XVth Century, and that this had been made in Italy, modernizing the text.

4 ALANI (de Insulis) venerabilis liber in distinctionibus dictionum theologicalium feliciter incipit

black letter, *in double columns, half-bound*

folio. Absque nota, sed Daventriæ, Rich. Paffroed, circa 1475

A copy with large margins (but with some repairs) of one of the first books printed at Daventer, in Holland (see Hain, No. 391). The impression is very irregular and the characters are very singular. What, however, gives a most particular interest to this volume (a duplicate of the Munich Library bearing an ancient notice, " Monasterii SS. Udalrici et Afræ Augustæ) is that on the recto (blank) of the first leaf is to be seen the impression of an engraved seal (of oval form and pointed at both ends) with two figures (the upper a warrior, and the lower a monk praying), surrounded by this inscription in the characters of the time

" S. JOHANNIS PLEBANI AD S. MARICIUM IN AUGUSTA, A°. M°. CCCCA." (*sic*) (1407).

This is the earliest known specimen of an engraving with a date certain. Probably this ancient seal had been preserved in some convent or church of Augsburg, and applied at a later period to mark this volume, of which bibliographers had spoken often several years prior to its arrival in England. This seal (the object of a special Treatise) was engraved in one of the old catalogues of M. Tross, the Paris bookseller, and is copied in the " INEDITED MONUMENTS of the Cabinet of M. Libri." It had previously been facsimiled by M. Heller in his " Geschichte der Holzschneider Kunst" (*Bamberg*, 1823, in 8vo.), after an impression from the same seal which was on a St. Augustine belonging to the Charter-house at Buxheim. Murr believed this seal more modern, and supposed a C had been omitted in the engraving, which would make it 1507 instead of 1407. But, in addition to the form of the letters and the design of the figures being different from those of the XVIth Century, it is difficult to conceive how any one possessing books, and not entirely ignorant, should use on several occasions a seal with such an error of date. It is much easier to believe that the seal was continued in use long after the time of cutting, in the same way as the descendants of Cosmo and Lorenzo de' Medici continued to use the devices adopted by those celebrated men.

5 ALBICANTE (Gio Alberto) la nottomia d' amore

morocco, gilt edges, by F. Bedford

8vo. Vineggia, Francisco Bindoni & Mapheo Pasini, 1539

Charming copy of a slightly known Poem. The author, who called himself " il famoso Albicante furibondo," is best known by his quarrels with Pietro Aretino. Only two editions (of which this is the second) of this small book are known ; and Brunet says " both editions of it are rare."

6 ALCEGA (Iuan de) natural de la Provincia de Guipuzcoa. Libro de Geometria pratica y Traça. El qual Trata de lo tocante al

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oficio de Sastre, para saber pedir el paño, seda, o otra tela que sera menester para mucho genero de vestidos, assi de hombres, como de mugeres: y para saber como se han de cortar los tales vestidos: con otros muchos secretos y curiosidades, tocantes a este arte: *woodcuts*

vellum *folio. Madrid, Guillermo Drouy,* 1589

Very fine copy, in its original binding, of a very singular work filled with wood-engravings (one of which on account of its size is folded). On the title-page is to be seen the portrait of the author who, compasses in hand, is preparing gravely to cut a piece of cloth into a coat.

This volume is equally interesting for the history of geometry, and for that of dress.

7 ALCIATI (Andreæ) emblematum libri duo: *woodcuts*
red morocco, in compartments, gilt edges (ancient binding)
16*mo. Lugduni apud Ioan. Tornæsium,* 1549

"The cuts of this edition are pretty."—BRUNET. The copy is in perfect condition, as is the binding, which is of the XVIth Century.

8 ALDUS. Bencii (Francisci) Oratio in Funere M. Antonii Mureti, *Parisiis, R. Columbellus, in Aldina bibliotheca,* 1585—Paschalii (Caroli) Vidi Fabricii Pibrachii vita, *ib.* 1584—Discours consolatif du deces de Monsieur Frere du Roy par G. D. *ib.* 1584—Lettres escrites à Mesdames les Duchesses de la Tremouille, etc. *Genève, Pierre Aubert,* 1629 8*vo.* (4)

All these small Pieces bear the Aldine Anchor and belong to a Collection of Aldines. They ought to be very rare as only one of them, the Paschalius, was known to M. Renouard.

9 ALEXANDER. History of Alexander the Great (in German)
black letter, *woodcuts, in the original oak boards*
folio. Augspurg, Anthoni Sorg, 1478

Very beautiful copy, with rough leaves, of this Romance of Chivalry. It contains a large number of curious woodcuts, of which the first (placed on the reverse of folio 1, the recto being blank) fills the page. The woodcut initials are very singular. Besides the 155 printed leaves, mentioned by Brunet, this copy has a blank leaf at end which belongs to the volume. On the inside of the cover are pasted two leaves, the one in German, the other in Latin, printed in very singular type.

10 ALTDEUTSCHE Gedichte und Schrifften. MANUSCRIPT OF THE XVTH CENTURY
red morocco, gilt edges, in a case *folio.* SÆC. XV.

A volume of 321 leaves, written from 1424 to 1428, and containing a multitude of divers things—ancient German Poetry (often written like Prose), Tales of Chivalry, Novels, a Treatise on Chess, &c. &c. It is an unpublished Manuscript, and very curious.

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11 AMERICA. Bravi (Francisci) Medici Mexicani, opera medicinalia **black letter**, *woodcuts*

vellum 8*vo*. *Mexici, Petr. Ocharte,* 1549

Fine copy of one of the earliest books printed in America, and in all probability the first book with botanical figures that appeared in the New World. The edition is very fine, with large embellished woodcut initials, and the copy is very beautiful. This work, which was unknown to Brunet, Ternaux, and Rich, consists of four leaves without numeration, followed by 303 numbered pages.

12 AMERICA. Casas (Bartholomeo de las) las obras **black letter**, *red morocco in compartments, gilt edges, by F. Bedford* 4*to*. *Sevilla, Sebastian Trugillo,* 1552

Magnificent copy, with rough leaves, of this celebrated Collection, "which is rarely found complete."—BRUNET. This copy is quite perfect, and has the various pieces arranged in the following order:—

1°. Tratado comprobatorio.—2°. Brevissima relacion (with the "Pedaço de una carta.")—3°. Entre los remedios (*with a blank leaf at end.*)—4°. Aqui se contiene una disputa (*with a blank leaf at end*).—5°. Este es un tratado. 6°. Aqui se contiene treynta proposiciones.—7°. Principia quedā.—8°. Aqui se cōtienē unos avisos y reglas para los confessores.

This precious copy, *with various MS. Corrections*, was the gift of Las Casas himself to Father Hernando de Tolosa, as appears by the following autograph note written on reverse of last leaf, "Diexo me le siendo lector en Vallīd el p̄ obp̄o de chiapa. Fr. Hr^do^ De Tolosa."

13 AMERICA. Columbus (Christophorus). Eyn schön hübsch lesen von etlichen inszlen etc.: *woodcuts*

black letter, *vellum*

4*to*. *Getruckt zu Straszburg vff grüneck vō meister Bartlomesz küstler ym iar M+CCCC+XCVII+* vff sant Jeronymus tag.

A Tract of 8 leaves (with the last leaf a blank, which is almost always deficient) of one of the rarest editions of the first letter of Columbus respecting the discovery of America. A copy produced £26 (650 francs) at a public sale in 1850. (See the excellent *Catalogue of a choice Collection . . . . by T. & W. Boone.*) This small book is so rare that at a great expense 5 copies have been facsimiled by Mr. Harris, Senior, from the copy in the Grenville Collection in the British Museum. The present copy is large and very fine, notwithstanding the slight repair to be seen in the lower margin.

14 AMERICA. Cosmographiæ introductio, | . . . Insuper quatuor (*sic*) Americi Ve | spucij nauigationes. | . . . eis etiam | insertis quē (*sic*) Ptholomēo | ignota a nuperis | reperta | sunt. *woodcuts, vellum, with clasps,* (*ancient binding*)

4*to*. *Urbs deodate.* . . . Finitū. vij. kl'. Maij | Anno supra sesqui | millesimum. vij. (1507)

FIRST EDITION. *Fine copy.* The volume contains at the commencement another work of slight value (the title to which has been repaired) entitled, "Albubatris liber genethliacus." *Norimbergæ, Joh. Petreius,* 1540.

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15 AMERICA. Cosmographiae | introductio | . . . Insuper quattuor (*sic*) Americi | Vespucij nauigationes. | . . . eis etiam insertis | quæ (*sic*) Ptholomēo ignota a nu | peris reperta sunt *woodcuts, red morocco, filleted, gilt edges, by F. Bedford*

4*to*. *Urbs Deodate*.. . . Finitū. iiij. kl'. Septē | bris Anno supra ses | quimillesimū. vij. (1507)

Magnificent copy, perfectly complete, with the folding plate of a terrestrial Globe. It is, indeed, difficult to bring together these two different editions made in the same year of a book which has become famous, because in it is to be found, for the first time, the proposition to bestow on the New World the name of AMERICA in honour of Amerigo Vespucci. The motives for this proposition are curious and worthy of being cited. The following are the words, as they appear on the reverse of the fifth leaf of sheet a in the edition dated 7 Kal. Maij, and with very slight variations in the reimpression of the same year (on third leaf of Signature C.)

"Nūc v̄o & hē partes sunt latius lustratæ, & alia quarta pars per Americū Vesputiū (vt in sequentibus audietur) inuenta est, quā non video cur quis iure vetet ab Americo inventore sagacis ingenij viro Amerigen quasi Americi terrā, sive Americam dicendā: cū & Europa & Asia a mulieribus sua sortita sint nomina."

The names of the author, editor, and printer found in this volume are all Pseudonymes. That of Philesius (Vogesigena) occurs again in a letter of May, placed at the commencement of the edition, printed at Strasburg in 1505, of the Letter of Vespucci to Lorenzo de' Medici, wherein is to be seen that the real name of this editor was Ringmann.

The two editions of this book here announced are both rare, but the first ought to be deemed unprocurable, since the British Museum has been obliged to be contented with exposing to public gaze the second edition, as one of the rarities most worthy of interest (see the admirable "Guide to the printed Books of the British Museum, 1862," p. 26). Despite the detailed description given of this work by M. Brunet, a doubt still remains on the subject of author and editor, whilst reading in the "Manuel" about Waldsee Muller, sometimes termed the author, at others, the editor of this collection, or whilst seeing at the commencement of the Narrative of Vespucci addressed to the Duke of Lorraine, as well as in the dedication to some of the copies, that Philesius or Ringmann appears as editor.

Whoever he was, the author of this Cosmography has done more than giving the name to AMERICA it bears at present, for it may be seen in different passages of his work that already at the commencement of 1507 he had prepared maps of the world, comprising all that was then known of the New World:—"Totius orbis typū tam in solido q̄3 plano . . . . . parauerimus" (Cosmographia, first edition, folio A i j recto) "Si te modo āmonuerimus prius, nos in depingendis tabulis typi generalis nō omnimodo sequutos esse Ptholomēū, prēsertim circa nouas terras vbi in cartis marinis aliter animaduertimus ēquatorem cōstitui q̄3 Ptholomēus fecerit" (*ibid.* fol. b. recto). The author gives much fuller details still in the inscription placed on the recto of the plate representing a globe, but which contains absolutely nothing of Geography, and has nothing in common with the geographical Maps of the World which the author had prepared and mentions. In effect, on the reverse of this Globe occurring in both editions, in passing it may be said this inscription fills

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12 lines in the edition "VII. Kal. Maij," and 15 lines in the reimpression "IIII. Kal. Septembris," the inscription itself being the same (we indicate this difference, as it may serve to recognize whether the map has been substituted from the edition it does not belong to and inserted in the other), the author explains how in the true Map of the World, prepared by him, he had distinguished the four parts of the earth thus:—Europe, by Roman Eagles; Africa and a part of Asia, by Crescents . . . . "Deniq3 in quartam terre partē per inclytos Castiliē et Lusitaniæ reges repertam eorundem ipsorum insignia posuimus." It thus appears that long before 1522, and even before the edition of Ptolemy published in 1508, with the Supplement of Marcus Beneventanus, the author of this Cosmographia had prepared a Map of the World with all that was then known of America. Did this map appear separately in 1507, or did the author publish it subsequently?

This is a question ulterior researches specially directed to the point can alone clear up.

The difficulty of combining both editions of this Cosmography, in order to compare them together, has rendered that the descriptions given often fail in clearness. M. Brunet has fallen into several errors, although, understanding the very great importance of this book, he has devoted to it in the last edition of his "Manuel" (1860) more than two columns. It is to be regretted that this edition should reproduce an inadvertence occurring in the edition of 1842. In reality, the title given and repeated in the "Manuel" bears "*eis etiam insertis que in Ptholomeo ignota a nuperis reperta sunt*," where the addition of the word *in* (which is certainly not on either of the two editions of 1507), renders the sense unintelligible.

It is in the first edition of this work that the four "Voyages of Vespucci" appeared for the first time in Latin. Those who have occupied themselves with the history of geography know that the narrative of the third voyage of Vespucci, made in 1501, to be found at the end of this Cosmographia, presents a Digest totally different from that which Vespucci gave in his "Letter to Lorenzo de' Medici," published in Latin under the title of *Mundus Novus; De Ora Antartica, &c.* That seen in the Cosmographia is addressed to the Duke of Lorraine (called King of Sicily), and offers a very great analogy with that which was published as having been addressed to Soderini. However, as is well known, the different editions of these Letters do not agree respecting dates, and the possession of one of the ancient editions does not render it possible to dispense with having the others. Probably, Vespucci addressed to divers persons, to conciliate their good-will, descriptions slightly varying of those discoveries which then were creating such universal interest, and thus the possession of the various editions of the "Mundus Novus" of Vespucci, and even of the first "Collections of Voyages," published at Vicenza, Milan, Strasburg, &c. will not lead to the dispensing with the accounts contained in the Cosmographia.

16 AMERICA. Cueto (Damiani Gonçales de) oratio in exequiis Pat. Antonii Arias S. J.

9 *leaves* 4*to. Mexico, Henr. Martinez,* 1603

This small Tract has escaped the notice of Rich, Ternaux, and Brunet.

17 AMERICA. "Die figur anzaigt uns das volck und insel die gefunden ist durch den christenlichen Künig zū Portugal," etc.

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(that is, "The figure shows us the people and island which is discovered by the Christian King of Portugal, &c.")

black letter *folio.* (*Absque nota, sed Augsburg, circa* 1500)

UNIQUE COPY of the only xylographic monument relative to America that is known.

It is a large wood-engraving representing, in company of their wives and children, savages of Brazil (a country just then discovered) in their natural costume, with their arms, and one of their cabins. Between two trees is to be seen the remnant of a human body that is being roasted. In the distance, at sea, are two European ships. Below the plate is a Gothic inscription of four lines in German.

18 AMERICA. Epitafios originales . . en honra de su Patrona la Serenissima D. Isabel de Borbon

morocco, gilt edges, by F. Bedford

4*to.* *Mexico, Viuda de Bernardo Calderon,* 1645

This work is prose and verse; it is scarcely known.

19 AMERICA. Febres (P. Andres). Arte de la lengua general del regno de Chile

morocco, gilt edges 8*vo.* *Lima,* 1765

This volume (consisting of 15 unnumbered leaves, followed by 682 with numbers, besides a leaf at end) contains a very extensive "Hispano-Chileno and Chileno-Hispano Vocabulario."

20 AMERICA. Forma y modo breve para tener a punto de guerra una nao . . . en esta mar del sur

veau fauve, filleted 4*to.* (*Lima, circa* 1720)

21 AMERICA. Inez de la Cruz (Soror Juana) la unica Poetisa Americana Musa decima: 3 vols.

vellum 4*to.* *Barcelona et Valencia,* 1693, 1701, 1709

The union of these three volumes, printed at divers times in different cities, forms the best edition of this collection, which is not to be found mentioned either by Rich, or Ternaux, or Brunet. Ines de la Cruz, a nun of the convent of St. Jerome, at Mexico, occupies a distinguished rank amongst the Spanish American poets. Bouterweck places her on a level with Lope de Vega for facility of invention and versification, and considers some of the dramatic pieces of the Mexican nun (especially that entitled "El Divino Narcisso") as surpassing in merit all the similar writings of the famous Spanish poet. Ines de la Cruz employs all sorts of languages in her poems—Spanish, Latin, Mexican, Basque, the dialect of Negroes, and even the cry of animals. (See, for example, tom. I. pp. 189, 202, 217, 224, &c.) In the third volume, containing the posthumous works, will be found different compositions by various Peruvian and Mexican authors which would be sought in vain elsewhere.

22 AMERICA. Insaurralde (Padre Joseph) Ara poru aguīyey haba (o Buen uso del tiempo en lengua Guarani): 2 vols.

vellum 8*vo.* *Madrid, Joachim Ibarra,* 1759 et 1760

Unknown to Rich.

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23 AMERICA. Itinerarium Portugallensium
vellum *folio.* (*Mediolani*), 1508

Magnificent copy of a very rare book, (the Dedication being dated " Kalendis Juniis 1508.) On the title-page is the *Map of Africa, surrounded by the sea;* and as at the end of the volume we read, " Operi suprema manus imposita est Kalendis Quinctilibus M.D.VIII." (1 July, 1508), it follows, as a matter of course, that this map must be anterior to the famous Map of the World in the Ptolemy published by Marcus Beneventanus at Rome, of which the Dedication is dated " Eidibus Augusti 1508," and which has always been supposed to be the first geographical map ever printed with Africa represented as encompassed by the Ocean. After the relations of the voyages of the Portuguese round Africa, (a figure of which is to be found on title-page,) this volume contains an " Account of the last Voyages of Columbus and Vespucci," followed by the " Navigation " of P. Aliaers. At the end of the description of the voyages of Vespucci is to be found a note, attributed to Pindus, who is said to have translated these " Relations " from the Portuguese into Latin, and which in substance is only the note of Jocundus mentioned in the articles *Vesputius*, Nos. 38 and 39.

24 AMERICA. Leon (Don Francisco Ruiz de) Hernandia . . . poema heroico, Conquesta de Mexico . . . proezas de Hernan Cortes, etc.
red morocco, filleted, gilt edges by F. Bedford
4*to.* *Madrid, Viuda de Manuel Fernandes*, 1755

An interesting Poem on the Conquest of Mexico, written by a Mexican; unknown to Rich and Brunet.

25 AMERICA. Libro primo (ed unico) della Conquista del Peru
vellum 4*to.* *Vinegia, Stephano da Sabio*, 1535

In extraordinary preservation, with rough leaves. M. Brunet (see *Conquista*, in the " Manuel") cites the edition printed at Milan in the same year as if it were the first. But this having been finished in the month of March, 1535, (at end stands, " Stampato . . . . del MDXXXV. Nel mese di Marzo") it has not been proved (at least by a contrary demonstration) that the Milan impression appeared within the first two months of the year.

26 AMERICA. Lutheri Cathechismus lingua Suecico-Americana. Öfwersat pā American-Virginiske Spräket: *with Vocabulary, engraved frontispiece, black morocco* 8*vo.* *Stockholm*, 1696

Fine copy with the Cypher and Crown of Charles XI, King of Sweden, on the sides. " This work is rare even in Sweden."—TERNAUX.

27 AMERICA. MANUSCRIPT IN THE MEXICAN LANGUAGE OF THE XVITH CENTURY ON PAPER OF AGAVE (the American Aloe)
blue morocco *square small folio.* SÆC. XVI.

A very curious volume, consisting of several parts, the earlier being formed by a Series of Sermons and religious Works in the Mexican language. There are several letters flourished with a pen in a style completely Aztec. Here and there occur words in Latin or Spanish. Subsequently is some music with words in Latin and Mexican.

The last part, which appears to have been written by another hand, is

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the most important. It contains a cotemporary chronicle, written in Mexican, and no doubt composed by a Mexican, in which the actions of Cortez and his successors are told in detail. In the Mexican narrative are mixed up here and there Spanish names better or worse spelt, as, for instance, " El Marques (Cortez), Don Antonio Visurei, Imperador, &c. &c." The events follow in chronological order, and towards the end the Spanish names of the months are employed, conjointly with those of the Mexican Calendar. For the study of the Mexican language, as well as for the history of the Conquest as seen in a Mexican point of view, this Manuscript is of *very great importance.*

In certain passages the Mexican author speaks of *Inquisitors* as persons who sacrificed human victims in the same way as the Mexican priests offered human beings as sacrifices to their idols. For a savage this is not so bad an idea!

28 AMERICA. Marban (Pedro, de la Compañia de Jesus) Arte de la Lengua Moxa con su vocabulario y cathecismo. 2 parts in 1 vol.
red morocco, filleted, gilt edges by Niedrée
8*vo.* *Lima, l'Imprenta Real de Joseph de Contreras,* 1701

Very fine copy, with rough leaves, of a book unknown to Rich, and of which Brunet proves the rarity without describing it. It is in two Parts: the first comprising 604 numbered pages, preceded by eight leaves without pagination. In the second Part there are 202 numbered pages, besides a leaf of Index at end. The pages which ought to be numbered 143 to 162 are without pagination. On leaves 9 and 11 of the " Arte " there is a slight defect arising from the manufacture of the paper.

29 AMERICA. Marban (Pedro, de la Compañia de Jesus) Arte de la lengua Moxa. 2 parts in 1 vol.
green vellum 8*vo.* *Lima, Jos. Contreras,* 1701

" Rare."—BRUNET. The " Cathecismo," curiously enough, contains a very short treatise on Arithmetic. It was unknown to Rich.

30 AMERICA. Mora (Augustin de) el sol eclypsado antes llegar al Zenid. Real Pyra que encendiô à la apagad a luz del Rey + N. S. D. + Carlos II.
plates, russia 4*to.* *Mexico, I.I. Guillena Carrascoso,* 1701

Fine copy on thick paper of this narrative of the funeral ceremonies performed in Mexico for Charles II, King of Spain. This volume, unknown to Rich and to M. Brunet, consists of 20 leaves without pagination, besides 115 numbered leaves, and contains, in addition to the historical account, several pieces in verse, written by American poets. Amongst ancient books this volume contains probably the largest number of copper-plates engraved in Mexico in existence. They are generally, as well as the several woodcuts, impressed on the same leaves as contain the text. However, the large folding-plate, placed between folios 14 and 15, is unpaged, and, unless pointed out, might be deficient without being detected. See, in regard of the singular figures contained in this volume, the INEDITED MONUMENTS forming part of the Cabinet of M. Libri.

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31 AMERICA. Newe unbekanthe Landte: *red morocco, filleted, gilt edges by F. Bedford*

folio. Nüreinbergk, George Stüchssen, 20 Septembri, 1508

Very fine copy of this compilation, which contains the first collection of voyages published in German, and is so rare that Panzer confesses that the only copy known to him was in the public library at Nüremberg. Besides the voyages of the Portuguese round the world, and the descriptions of the voyages of Columbus and Vespucci to America, this volume contains more than the Latin edition of Milan—a letter from Emanuel, King of Portugal, to Pope Julius II, dated 12th June, 1508, in which he mentions the recent discoveries made by the Portuguese. As the German compilation does not contain the long and interesting historical preface to be seen in the Milan edition of the "Itinerarium," it might perhaps be believed that these compilations appeared independently of each other. In this German compilation the names are strangely disfigured: Columbus is called Christoffel Dawber von Jenua, Peter Alonso is called "Alonso Schwartz, a companion of Dawber," and the name of Pinzoni is changed into Byntze.

32 AMERICA. Newe Zeitung aus Hispanien und Italien

black letter, (4 *leaves*) 4*to. Mense Februario,* 1534

A Gazette of excessive rarity, which appears to have been printed at Nuremberg. It contains the first news of the discovery of Peru, and has remained unknown to all the bibliographers we have been able to consult. In it is announced that the Governor of Panumya (Panama) in the Indies has written to His Majesty (the Emperor Charles V) that a ship had arrived from Peru with a letter from the Regent Francisco Piscario (Pizzaro) stating that he had disembarked and had seized the country; that with 200 Spaniards (infantry and cavalry) he had embarked; that he had arrived at the lands of a great lord named Cassiko, who had refused peace and attacked him; that the Spaniards had been victorious, and had seized 5,000 Castillans (pieces of gold) and 20,000 marks of silver; that they had drawn two millions in gold from the said Cassiko, &c. &c. &c. The earliest known document relative to the conquest of Peru hitherto known is the *Lettera dalle Nobil Citta*, dated 25th November, 1534 (see *Ternaux, Bibliothèque Américaine*, No. 42). The Gazette here announced preceded by nine months the said *Lettera.*

33 AMERICA. Peralta (Don Pedro de) funebre pompa . . . en las exequias y tumulo erigido en la santa iglesia metropolitana de la Ciudad de Lima capital del Peru al Serenissimo Señor . . . Francisco Farnese, duque de Parma, etc.

vellum 4*to. Lima,* 1728

This book, which was unknown to Brunet and Rich, contains a large number of Poems written in Spanish, Italian, and Latin by American authors. The following is a description of the volume:—2 leaves (of which the first is blank, and the other the title-page) at the commencement, followed by 132 numbered leaves, and having at end "Oracion funebre," by Father Fr. de Rotalde, in 28 leaves, of which the last is blank, in this copy pasted on to the back cover.

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34 AMERICA. Rincon (P. Antonio del) arte Mexicana (*sic*)
brown morocco, gilt edges, by F. Bedford
8*vo*. *Mexico, Pedro Balli*, 1595

M. Brunet, who mentions this "rare book" without giving any description of it, calls it "Arte de la Lengua Mexicana," but the words "de la Lengua" are an addition which is not on the title-page of this work.

This volume contains 104 leaves (with signatures A—N) as follows:—Preliminaries, 6 leaves; Grammar, 78 numbered leaves and the first two without numeration; Vocabulary, 18 leaves. The copy is very fine. There is a defect in the paper of folio 48, and a slight mend at the bottom of the title-page.

35 AMERICA. Scoutenio (G. C.) Giornale, overo descrittione del . . . Viaggio fatto . . . gl'anni 1615, 1616, & 1617. Quando dalla parte Australe del Mare Magellanico scorpè in nuovo condotto, overo Mare verso il gran Mare Australe & navigò tutt' il mondo intorno, tradotto di Latino in Volgare
vellum, in compartments, gilt edges, (ancient binding)
8*vo*. *Venetia, Santo Grillo e Fratelli*, 1621

Pretty copy. M. Brunet, who cites Translations of this celebrated voyage of Schouten in various languages, seems not to have known this Italian version, which was also unknown to M. Ternaux and Rich.

36 AMERICA. Stade (Hans) Warhaftig (*sic*) historia (*sic*). True History and Description of a Country of Cannibals, savage, ferocious, and naked, situate in the New World in America, and which is unknown in the Land of Hesse (in German): *map and woodcuts*
vellum 4*to*. *Marpurg, Andres Kolben*, 1557

An original description of the country of the savages of Brazil, amongst whom the author was a prisoner. The volume is filled with engravings on wood having very curious xylographic inscriptions; it contains the geographical map, often deficient, and the description of the manners of the "Tuppin Inbas" (*sic*). This interesting book is described in the "Manuel" giving the name of the author as Stadt (erroneously, instead of Stade).

37 AMERICA. Torres Rubio (Diego de) Arte y vocabulario de la Lengua Quichua general de los Indios de el Peru
blue morocco, filleted, gilt edges, by Niedrée 8*vo*. *Lima*, 1754

Very fine copy of a rare edition, consisting of 6 preliminary leaves followed by 254 numbered pages, and having two other leaves at end. From page 147 to the end this edition contains *Addiciones* to the Vocabulary drawn from the work of Holguic and from another Vocabulary printed at Lima in 1604, without the name of the author.

38 AMERICA. Vespucius (Albericus) Laurentio Petri de Medicis. *Mundus Novus*
black letter, *green morocco extra, gilt edges, by Trautz-Bauzonnet*
4*to*. *Auguste Vindel. Joh. Otmar*, 1504

Very fine copy of a work, as rare as celebrated, consisting of 4 leaves, and in

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which is reproduced the singular note of the translator *Jocundus*, which Brunet has cited pertinently to the edition without date (1502?) This note probably inspired Kepler, when a century later he wrote the famous passage respecting his own discoveries, which is known to the whole world. Vespucci speaks of this Jocundus in his Letter to the Duke of Lorraine. (See No. 15 in this Catalogue.)

39 AMERICA. Vesputius (Albericus) De ora antartica per regem Portugalliæ pridem inuenta: black letter, *woodcut on title-page, brown morocco, in compartments, by F. Bedford*
4*to. Impressum Argentine per Mathiam hopfuff* (*sic*) M. v^{c}. v. (1505)

Magnificent copy, totally uncut, of this very rare Tract, consisting of 6 leaves. Besides the note of Jocundus and the two Pieces at the commencement by Ringmannus Philesius, of which Brunet speaks in mentioning this small book, this edition contains another note at the end, viz. a Declaration of "Johannes Michaelis Clericus Wibergensis," who announces that he happened to be present when the Ambassadors of the King of Portugal rendered homage (*obedientiam*) to Pope Julius II "Super ista terra ut permittetur, noviter inventa." The name of Ringmannus Philesius, to be found at the head of this edition, serves to reveal the name of the Philesius who has reinserted the "Account of the four Voyages of Vespucci" at the end of the famous "Cosmographia" twice printed at St. Dié in 1507.

40 AMERICA. Viaggio fatto da gli Spagniuoli a torno a'l Mondo.
brown morocco, gilt edges, by Thompson 4*to.* (*Venetia*), 1536

Fine copy of a work which sold for 17 guineas in Col. Stanley's sale. This volume contains the *Epistola di M. Transylvano*, and an imperfect abridgment of Pigafetta's "Narrative," of which the original and complete manuscript will be found in the present Catalogue, No. 456. At the end are Vocabularies of the languages of the savages of Brazil, Patagonia, &c. These vocabularies are, however, much fuller in the manuscript than in the printed book here described.

41 AMERICA. Xeres (Francesco) libro primo (et unico) de la conquista del Peru, tradotto in lingua italiana per Dominico de Gaztelu
vellum 4*to. Vinegia, Stephano da Sabio*, 1535

Fine copy of an interesting work, unknown to M. Ternaux.

(Respecting AMERICA, see also the SUPPLEMENT, at the end of the present Catalogue.)

42 AMOR die lieb . . . A German Poem: *woodcuts, half-bound, filleted, gilt edges* 4*to. Strossburg* (*sic*), *Matthias Hupffuff*, 1499

A very curious and rather licentious poem. All the pages are surrounded by woodcut borders, and some of the engravings have xylographic inscriptions. The title is in verse, although printed like prose.

43 ANDUXAR (Martin de) Geometria y trazas pertenecientes al oficio de sastres
woodcuts, vellum *folio. Madrid, Alonso Perez*, 1640

A very fine copy of a curious work, being a very detailed application of Geometry to the art of tailoring.

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44 ANNUTINI (Fran. Gioachino) il Tommaso Moro, Tragedia
red morocco, gilt edges, by F. Bedford
8*vo.* *Roma, Bernabo,* 1724

45 ANTHOLOGIE ou recueil des plus beaux épigrammes grecs . . . mis en vers François . . . par Pierre Tamisier
vellum 8*vo.* *Lyon, Jean Pillehotte,* 1617
In perfect condition. Brunet justly remarks that this is the first edition of 1589, with merely a new title-page.

46 APOLLODORE les trois livres de la bibliothèque ou l'origine des Dieux, traduicts du Grec par I. Passerat
calf, ancient binding 12*mo.* *Paris, I. Gesselin,* 1605
Count Hoym's copy, with his arms on the sides.

47 ARENAS (Diego Lopez de) breve compendio de la carpinteria de lo blanco . . . con la conclusion de la regla de Nicolas Tartaglia, y otras cosas tocantes a la geometria
red calf, gilt edges *folio.* *Sevilla, Man. de la Puerta,* 1727
A curious work, including a large number of geometrical figures applied to carpentry. At the end there is a Supplement.

48 ARETINO (Pietro) lo Hipocrito
portrait, vellum 8*vo.* *Venetia, Francesco Marcolini,* 1542
The original edition, in perfect condition. A MS. note of Mr. Heber mentions that he paid for this small volume £2 at Hunter's sale in 1805. M. Zaccaria, in his bibliographical work on Fr. Marcolini, says that this book, of which he only cites a manuscript copy, was *ricercato dal Casali.*

49 ARETINO (Pietro) L' Horatia
vellum 8*vo.* *Vinegia, Giolito,* 1546
"This piece is one of the rarest of this author."—BRUNET. This copy is very fine.

50 ARETINO (Pietro) Quattro Comedie, cioè: il Marescalco, la Cortigiana, la Talanta e l' Hipocrito
blue morocco, filleted, gilt edges, (old binding) 8*vo.* 1588
Charming copy of Count de Lauragais, bound by Derome.

51 ARIOSTO (Alex. Ord. Min.) opus de Usuris
calf, blind tooled, gilt edges
4*to.* *Bononiæ, Balt. de Hyrberia,* 1486
"One of the earliest works printed on this subject."—BRUNET.

52 ARIOSTO (Lod.) Comedie: 5 parts in 1 volume, *blue morocco, rose-coloured tabby linings, rich dentelle borders, gilt edges, (old binding, by Derome)* 12*mo.* *Vinegia, Gabr. Giolito,* 1562
A delightful copy, in perfect preservation, of an edition to which M. Brunet has assigned, by inadvertence, an octavo size, but which Gamba, who calls

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it "*bella e leggiadra*," has well described as a duodecimo. In this copy all the five pieces are of the same edition, the Cassaria bearing the name of the "Heredi Rubin, 1587."

53 ARISTOTELIS, Alexandri et Cassii problemata (Græce) *citron morocco, filleted, (ancient binding)* 4*to. Francofurti, hered. Andreæ Wecheli,* 1585

Very beautiful copy, with the arms of De Thou (Thuanus) on the sides, and having his monogram, several times repeated, stamped in gold on the back.

54 ARISTOTELIS Cyromancia, cum figuris *woodcuts, red morocco, gilt edges* 4*to. Ulme,* 1499

A curious pamphlet of 22 leaves, with six large cuts of the size of the page, each representing an open hand, with xylographic inscriptions. This edition is not described by M. Brunet, nor by Hain in his articles 4969 and following, to which we are referred by M. Brunet (see Manuel, tom. I. col. 1897), although it is to be found in the work of Hain marked No. 1778.

55 ARISTOTELIS Poetica, per Alex. Paccium . . . in latinum conversa (Græce et Latine): *brown morocco, gilt edges, by F. Bedford* 8*vo. Venetiis, Aldus,* 1536

"This small volume is rare."—RENOUARD. A pretty copy.

56 ARS MORIENDI. Tractatus brevis ac valde utilis de Arte et Scientia bene moriendi: **black letter**, *woodcuts, red morocco, gilt edges* 4*to.* (*Absque nota, sed Sæculi* XV.)

This edition, which has remained unknown to M. Brunet, is comprised in 20 leaves (with signatures A, B, C), and contains 11 wood-engravings (the size of the page) filled with xylographic inscriptions in Latin. Each plate bears the monogram I.D. On the reverse of the last leaf is a twelfth cut, xylographic, with the same monogram, containing simply the words ARS MORIENDI engraved in very large shaded letters of a very singular form, on a black ground strewn with flowers. It is a curious plate, having below it these other six words, "Cum orationibus pulcherrimis dicendis circa agonizantem," printed with moveable types, forming a sequence to the first two.

57 ARS MORIENDI. Ein löblich und nutzbarlich büchelein von dez sterben wie ein itzlich cristen mensch recht yn waren cristen glauben sterben szal und der anfechtung des boszen geystes wid'stehē. Durch manche nutzbarliche lere der lerr der heyligen schrifft: **black letter**, *woodcuts, blue morocco, filleted* 4*to. Leypttzigk, Im xCiiii Jar* (*sic* pro 1494)

We have copied entire the title of this edition of the "Ars Moriendi," in German (unknown to Leich), because several words of the title cited in the last edition of the "Manuel" contain some errors of printing that might lead to a wrong impression that there existed two editions of this book both printed at Leipzig in 1494. This volume consists of 16 leaves (the date being on the recto of the 15th) and of 13 wood-engravings, which differ totally from those in the edition described in the previous article of the present Catalogue. In both editions the inscriptions (xylographic) on the plates are in Latin.

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58 ARS MORIENDI. . . . Arte del bene morire . . . composto per lo reverendo padre Monsignore Cardinalę di Fermo
4to. Florentiæ, apud Sanctum Iacobū de Ripolis, 1477

"Rare and very precious edition."—BRUNET. It is the first edition in Italian of the "Ars Moriendi," and was printed by the same nuns of the convent of Ripoli who, almost at the same period, curiously enough, printed the "Decameron" of Boccaccio. It is a small book of 30 leaves (with signatures a—d). The copy has several wormholes, which have been stopped. A re-impression sold for £7 18*s.* at Sir Mark Masterman Sykes's sale.

59 ARS NUMERANDI. Incipit cōpendiosus tractatul⁹ quin | tupliciū diconū numerāliū. (At the end) "Opusculū paū d' diconib⁹ nūalib⁹ finit:" black letter, *green morocco, gilt edges*
4to. (*Absque nota, sed Ulricus Zell, circa* 1471)

A Tract of 5 leaves, without numerals, catchwords, or signatures, which differs from all the ancient books of the same sort to be found described in the excellent work on "Arithmetical Books," by Professor De Morgan, in the "Repertorium" of Hain, or in the "Manuel" of M. Brunet. Everything shows that this work appeared before the famous "Abaco," printed at Treviso in 1478; and until an earlier can be found, it must be considered that this is the most ancient book on Arithmetic ever printed.

60 ASSEDIO (L') e presa di Caffa per li Turchi
black letter *4to.* (*Absque nota, sed Venetia,* 1475)

A prose Tract consisting of 6 leaves, with sometimes 29 and sometimes 31 lines to a page. It begins and finishes with a piece in verse, the first dated 1475. It is a narrative (true or supposititious) which an Italian, a prisoner to the Turks, sends to his brother. The paper, the form of the type, the absence of signatures, the irregularity of the press-work, everything proves that this piece must have been printed at Venice in the year of which it bears the date. If not absolutely the first, it is certainly one of the earliest of the Gazettes published in Italian at this period, when the progress of the Turks excited so largely the curiosity and interest of the Venetians.

61 AZPILCUETA (Mart.) Enchiridion: *olive morocco, in compartments, gilt edges* *4to. Romæ, Jac. Tornerius,* 1586

The dedication copy in Italian binding of the XVIth Century, in perfect preservation, from the library of Pope Sixtus V, with his arms stamped in gold on sides. Books in the binding of this famous Pope are of very rare occurrence. See *Libri's* INEDITED MONUMENTS.

62 BALBI (Gasparo) Viaggio dell' Indie Orientali
brown morocco, gilt edges, by F. Bedford
8vo. Venetia, C. Borgominieri, 1590

Fine copy of an interesting and little known work.

63 BARCLAY (Joan.) Euphormionis Lusinini Satyricon
red morocco, filleted, gilt edges, (*old binding*)
12mo. Paris, Fr. Huby, 1605

De Thou's copy (with his arms on the sides) in perfect preservation. As is well known, this is the first edition of this work.

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64 BASILII (B.) Seleuciæ Isauriæ episcopi, opera quæ extant (Græce) nunc primum eruta
olive morocco, gilt edges 8*vo. Lugduni, H. Commelin,* 1596

Fine copy with the arms of De Thou on the sides.

65 BEMBO (Pietro) Prose: *red morocco, in compartments, with Medallion of different colours in centre, gilt edges*
folio. Vinegia, Giovan Tacuino, 1525

Italian binding of the XVIth Century in perfect preservation, and without any restoration. This copy is in the covering assigned to the amateur by some called MECENATE, and by others Demetrio Canevari. These bindings, exhibiting an elegance and a purity of design never surpassed, are well known and highly prized by collectors. See a facsimile of this admirable volume in *Libri's* INEDITED MONUMENTS.

66 BEMBI (Petri) Epistolæ: *morocco, in compartments, gilt edges*
8*vo. Lugduni, hæredes Sim. Vincentii,* 1538

Very beautiful French binding of the XVIth Century in citron morocco, richly gilt on the sides in the Grolier style, and in perfect preservation. On the reversed side is impressed, in letters of gold, the motto, "NULLI PLUS FORTUNA QUAM CONSILIUM VALET." See *Libri's* INEDITED MONUMENTS.

67 BERLINGHIERI (F.) Geographia (poema in terzine): *in the original wood-binding, covered with brown morocco, with metal ornaments*
folio. (*Absque nota, sed Firenze, circa* 1480)

"A very rare volume . . . . . There are two sorts of copies of this precious book."—BRUNET.

As this volume wherein the signatures are irregular, and wherein the maps are mixed with the text, is very difficult to collate, and as in the very detailed description given by M. Brunet the reader might find some obscurity as to the number of printed leaves respectively contained in the two sorts of copies, we shall notice off-hand that the more ancient copies (like the present, which have neither title-page, nor register, nor place of impression) comprise 122 printed leaves (besides a varying number of blank leaves) and 29 geographical maps engraved on copper, each of which occupies two corresponding pages, besides two other maps facing each other (the eighth and ninth of Asia), each filling a single page only, whilst the copies subsequently issued have added a title-page as well as a register, with the name of the town and that of the printer (Fiorenza, Nicolo Todesco) on a supplementary leaf, besides the blank leaves varying in number.

This copy is of the first issue, and comprises 122 printed and 4 blank leaves, with 31 geographical maps, besides 4 blank leaves. It is in perfect preservation, with very large margins, and in the original binding of the period, with metal ornaments. The maps are also in perfect preservation—a very rare circumstance; and this preservation is no doubt owing to these maps having been worked for this copy on much thicker paper than usual, in reality on cardboard.

This copy is much larger than that in the Grenville Library now in the British Museum. The framers of the La Vallière Catalogue (Van Praet and De Bure), in their Index have attributed to this volume the date of

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1478. Some uncertainty always hangs over the true date of ancient undated editions, and all the efforts of Mazzuchelli have only served to prove that this volume must have appeared about 1480. In 1477 the same Berlinghieri caused to appear at Florence a very curious *Protesto*, and in 1478 this same Nicolo Todesco issued at Florence the first edition of Celsus. A book with so many and such large maps engraved on copper is not produced off-hand, and this work probably required several years to prepare it. The numerous heads of the twelve winds to be seen round the large map of the world of Berlinghieri merit the attention of those who occupy themselves with the history of engraving on copper. If, as everything seems to indicate, these maps were executed before the two engravings of Baccio Baldini, to be found in the Dante published in 1481 at Florence by the same Nicolo, it must be admitted that the unknown engraver of the plates in the *Geographia* had at least, as much as Baldini, the right of leaving his name to posterity.

In the Ptolemy, published in 1478 at Rome with 27 geographical maps, there are no human figures, nor any of animals, and on this account at least the maps of Berlinghieri, with the heads of the winds to be seen therein, and which as to execution approach nearly to the figures in the *Monte Sancto*, published in 1478 at Florence by Nicolo di Lorenzo (that is to say, by the said Nicolo Todesco who printed the work of Berlinghieri), rank above the maps of the Ptolemy of Rome, of which the inscriptions are better engraved, but which offer such differences in respect to geography that without any doubt these two collections were prepared by two geographers, who, probably about the same period, were working separately and without communicating their ideas to each other. It is undoubtedly most difficult to determine which of these two works appeared first. It, however, seems to us either that if the work of Ptolemy had been published previously, it would have been impossible for Berlinghieri not to have followed in every respect the superior example given in the Roman edition by Buckinck, supported by the authority of Ptolemy, or that such was not the fact, and this it is that leads us to believe that the precedence is due to Berlinghieri over the other. We will only add that most competent judges have compared in our presence both works, and think with us that whilst offering in its map of the world, where the earth has a spheroidical form and the crossing of the parallels by the meridians, a greater advance in knowledge, the work of Berlinghieri presents, in the mechanical labour of the engraving, a rudeness and imperfection, leading us to believe that the maps therein were executed prior to those of the Ptolemy. See *Libri's* INEDITED MONUMENTS.

68 BERNI (Fr.) Capitolo del gioco della primiera col commento di messir Pietro Paulo da San Chirico: *vellum*

4to. Roma nell' (sic) anno MDXXVI per F. Minitio (sic) Calvo

Fine copy of "a rare edition."—BRUNET. In the same volume are bound the following pieces:—*Satire alla Berniesca* di G. Symeoni, *Turino, Martino Cravotto*, 1549—*Discorsi Academici* di Nicolo Viti, *Parigi, Stephano Prevostello*, 1596—*Cicalate di Lorenzo Panciatichi* (senza anno.)

69 BESZE (Théod. de) Les Vrais Pourtraits des Hommes illustres, plus 44 emblèmes, etc.

vellum *4to. Genève, J. de Laon*, 1581

Very fine copy of a work containing portraits of the most celebrated Reformers,

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accompanied by French poems, which will be sought in vain elsewhere This volume contains, amongst others, portraits of Wiclyffe, Savonarola, Luther, Calvin, Margaret of Navarre, Cranmer, Knox, &c. This is the edition which "amateurs of emblems and ancient portraits engraved on wood" esteem the most (see *Brunet*).

70 BIBLIA LATINA. MANUSCRIPT ON VELLUM OF THE XTH CENTURY

in double columns, half-bound in 2 *vols.* *folio.* SÆC. X.

Very beautiful MS. written in double columns in those characters usually termed *Roman Minuscule*, without any admixture of *Gothic*, but which one might be tempted, on account of their dimensions, to call *large Roman Missal*. The rubrics are sometimes in *uncial letters*, at others in *rustic*. There are also several very beautiful large initials. These two enormous volumes are highly interesting as regards the text of the sacred Books. They came from Rome, and apparently have never been collated with the care they deserve. They contain also several letters of St. Jerome. The learned Father Vercellone has given a facsimile of this manuscript in his "Variæ Lectiones" published at Rome in 1860. He thus expresses his opinion respecting these two volumes:—"For its antiquity and purity of text, this manuscript is the second (in importance) amongst those in Rome, and ranks immediately after the famous codex of the Monastero Ostiense di S. Paolo." This manuscript has been written by divers persons, and probably at successive periods, extending from the end of the tenth century to the end of the eleventh. The following is a list of the contents of these volumes, in which some parts of the Bible are not found:—Vol. I. From Genesis (xii. 20) to the end of Ruth, with two letters of St. Jerome, *Contra Helvidium et ad Eustachium de Virginitate*. Vol. II. From 1 Kings (viii. 20) to 2 Kings (xix. 19.) Then Job, Tobit, Judith, Esther, Esrah, Nehemiah, and Maccabees. After these follow a *Legenda de Sancta Maria Virgine*, and the Book of Proverbs to chapter xxvi. 18.

71 BIBLIA Sacra Latina: *woodcuts, ruled, morocco, sides and back in compartments of different colours, gilt gauffré edges, (ancient binding)* 8*vo. Lugduni, apud hæredes Jacobi Giunctæ,* 1551

Magnificent French binding of the XVIth Century, from an excellent design of a beautiful style in black and silver, on a ground strewed with gold; in the centre of each side on a shield *sable* 3 tears *argent*, with the initials I. S., having as a motto "BEATI QUI LUGENT." On the edges, which are admirably *gauffré* and *ciselé*, may be seen in the upper position an I twice repeated, and in the lower part two fleurs-de-lis. The back is also ancient and very fine. The volume seems to have had clasps, as they have left marks, which appear to have been most skilfully repaired. See *Libri's* INEDITED MONUMENTS.

72 BIBLIA Sacra vulgatæ editionis (jussu ducis de Richelieu edita): 3 *vols. in* 1, *red morocco, gilt edges, ornamented with small gold tooling, (ancient binding à petits fers)*

small 8*vo. Paris, Seb. Martin,* 1656

Admirable binding by Le Gascon, in perfect condition. The volume agrees entirely with the description given of it by Brunet. The margin of the title-page is excellently mended.

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73 BIBLE (La) abregée en vers français. MANUSCRIPT ON VELLUM: *written at the commencement of the XIIth Century, on* 96 *leaves in long lines, parchment small folio.* SÆC. xii.

A very important manuscript for the history of French Poetry, of which it is certainly one of the most ancient monuments. The writing is very beautiful and very neat. It is large, in rounded forms, without the slightest admixture of Gothic. We can find no mention of this poem either in the well-known work of the Abbé de la Rue, or in the admirable "Manuscrits Français" of M. Paulin Paris, for the *Bible en Vers Français*, attributed to Macé de la Charité sur Loire, mentioned by M. Paulin Paris, is much more modern than this manuscript, which was either written in England or in Normandy shortly after the conquest. One can readily imagine that a species of a Romance of the Bible was one of those works which the spirit of the times would imperatively call for. We give the commencement and ending of the work.

COMMENCEMENT OF THE POEM.

"Cumencement de sapience co la timur de deu
Q. fist e ciel e terre ewe e feu en tenebrieu
Angeles fist & archangeles e mist les en bel liu
Nus truum en escrit de latin e de ebrieu
Partie entrebuchat en lieu malueis e grieu
Qñt il uoldrent regner tolir lu regne a deu
L'autre part ke remist dei quil nen sout neent
. . . . . etc. etc."

END OF THE POEM.

"A cated e uendud. nostre seinur auum
Cheles pur quel mesfait. ne gun ni sauium
Veet la croit en icel munt. u nus le penderum
Allas pur sun ben fait. qual seruise li rendum
Unkes mais ueir. ne fud rendud tel gueredun."

74 BIBLE (La): *veau fauve, in compartments, gilt gauffré edges* 8*vo.* *Genève,* 1588

Magnificent binding, probably executed at Geneva (or at Lyons) in the XVIth Century, in "veau fauve," covered on sides and back with gold tooling, having the device of a swan with the motto, "Qui du tout met son cœur en Dieu, il a son cœur et Si à Dieu," also stamped in gold on sides. These two lines are to be found almost exactly on the title of the *Heures* of Vérard, described as No. 271 in this Catalogue. This volume, in perfect preservation both as regards the interior and the exterior, formerly belonged to Henri Clignet, who on the fly-leaf has written a note dated 14th June, 1661, in which he is careful to order that this precious volume is to be a heirloom in his family. On the subject of this H. Clignet, consult the "Histoire des Eglises Vaudoises," par Leger. See *Libri's* INEDITED MONUMENTS.

75 BIBLIOPEGY. Plaque or Plate of Metal, cut in the XVIth Century for an ancient French binder of the Lyonese School, to be used as a Stamp for gilding Leather

On examining this stamp it will be seen that the various parts are not perfectly symmetrical. This irregularity was evidently intended to conceal the fact that the gilding was placed on a book by stamping, and to convey the idea of its having been executed with small tooling. See *Libri's* INEDITED MONUMENTS.

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76 BIDPAI. Das Buch der Weissheit: black letter, *woodcuts, calf, dentellé* *folio. Ulm, Lienhart Hollen,* 1483

Fine copy (except a slight ancient mending of folios a ii, d i and l 6) of the first edition of this German version of Pilpay's "Fables." It is filled with wood-engravings the size of the page, in quite a primitive style. These engravings are totally different from those to be seen in the Latin edition of the same work, which appeared under the title of "Directorium Vitæ Humanæ." (See *Columna*, No. 151, in the present Catalogue.)

M. Brunet points out the rarity and merit of the engravings in another edition of the same book, which he calls the first, and which bears the date of 28 May of the same year. Dibdin has given facsimiles of two of the engravings from this later edition in his "Ædes Althorpianæ." The book here described, and bearing the date of St. James's Eve (May 1, 1483), seems to present really the first edition of this German version. In books of engravings, as is well known, such priority is important for beauty of impressions.

77 BIDPAI. Die Alten Weysen
woodcuts *folio. Straszburg, Barth. Grieninger, etc.* 1536

78 BLARRORIVO (Petri de) insigne Nanceidos opus; *woodcuts calf, filleted, gilt edges* *folio. S. Nicolas de Portu,* 1518

A well-printed historical poem, which has been sometimes cited as the first book published at St. Nicolas de Port. This copy is very fine.

79 BLONDI (Flavii) Roma Triumphans, MANUSCRIPT ON VELLUM OF THE XVITH CENTURY, (Italian binding of the commencement of the XVIth Century:) *in brown morocco, in compartments, gilt gauffré edges* *folio.* SÆC. XVI.

From the library of Pope Leo X, having his arms (papal) stamped on sides in gold and colours. These arms (having as supporters two lions, in allusion to the Pope's name), with the devices of Leo X and of his ancestors, are very delicately introduced amongst the *admirable miniatures* with which the first page of this manuscript is enriched. Without dwelling on the calligraphic merit and the artistic beauty of this WONDERFUL MANUSCRIPT, we must refer to the descriptions of the *Josephus* and the *Cassiodorus* announced in the present Catalogue. There cannot be a doubt of the miniatures of these three manuscripts being by the same artists. Although, as we are well aware, this work of Blondus had been printed forty years before Leo X was raised to the pontificate, that did not hinder this great protector of arts from causing this magnificent work to be executed for his private use. See *Libri's* INEDITED MONUMENTS.

80 BOAISTUAU (Pierre) histoires tragiques extraictes des œuvres italiennes de Bandel, & mises en nostre langue française, etc.
citron morocco, gilt edges, by F. Bedford
8*vo. Paris, pour Vincent Sertenas tenant sa boutique au Palais, etc.* 1559

A perfectly conditioned copy, with rough leaves, of an interesting and sought-for book. It is the first edition, and has remained unknown to Brunet, who has not ceased to believe (see "Manuel," edition of 1860) that the impres-

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sion in small 4to. of 1560 was the earliest. This edition of 1559, in 8vo. contains 4 preliminary leaves, followed by 171 numbered leaves and a last leaf, on which is a Sonnet by Belleforest. The Privilege (placed at back of title) bears the date of 11 January, 1558.

81 BOCCACCIO (Johannes) Decameron daȝ ist Cento Novelle. (The Decameron of Boccacio in German)
black letter, *in double columns, with* 38 *lines to a page, half-bound folio.* (*Augsburg or Ulm, Zainer or Bämler, circa* 1471)

Magnificent copy of a book of excessive rarity and scarcely known. It is described in the "Manuel" as consisting of "11 and 390 leaves without signatures or catchwords." It is also thus found in Panzer and in Hain, who attributes this precious volume to the press of Gunther Zainer.

The volume commences with 11 preliminary leaves unnumbered, and then follows the body of the work of which the folios are numbered at the top of the page in Roman numerals from I to CCCXC in this fashion :—I. Blatt, II. Blatt, &c. Allow us, in passing, to remark that this book, according to all probability, was the first in which the pages were numbered, for no other book of the period is found printed having a numeration; and in this case (as generally happens in all new attempts) this numbering is so irregular, so faulty even, that the bibliographers who have assigned 401 leaves to this volume, because after the 11 preliminary leaves they came upon others, the last of which bore the number 390, have had the chance of being deceived as often as there are inaccuracies in this first attempt at numeration. We have examined all the leaves of this book, comparing every one with the original Italian, and we have convinced ourselves that this copy, which is quite complete, comprises in all 397 leaves, 11 without numeration, and 386 for the numbered portion. It is impossible to give a detail here of all the irregularities. It will be sufficient to say that there is no leaf bearing the number 7, 8, 9; that afterwards there are 47, 48, 47, 50, and further on 56, 57, 59, 61, &c. &c.

Without going farther we assert that this excessive irregularity is well calculated to prove that it is the first attempt, for which the workmen were not prepared. All those who (if they are able to procure a complete copy of the work, which, however, is not very probable) will verify our assertions, and will find as announced, taking into account all the irregularities of this numeration, that they arrive at a total of 397 leaves instead of 401 for the volume.

The book is very well printed, and is of that excessive rarity that we believe a perfect copy to be not less rare than the famous *Decameron* printed by Valdarfer in 1471, which sold for a sum that has become celebrated, namely, for £2,260 at the Roxburghe sale. It is very curious that this book should have appeared almost simultaneously in Italy, where it served only to amuse the slightly sceptical readers, and in Germany, where, at the approach of the Reformation, on men who had seen the bloody orgies of the Council of Constance, it must have produced the most profound effects.

82 BOCCACCIO (Giovanni) la Fiammeta
black letter, *russia* 4*to. Vinesia, Philippo di Piero,* 1481

Fine copy. In speaking of this edition and of two others (those of 1480 and 1491), Brunet says these books "are rare and even precious."

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83 BOCCACCIO (Giovanni) " Il Nimphale Di fiesole che tracta damore "
russia, in compartments 4*to.* (*Senza nota, ma* SECOLO XV.)

Fine copy, very large in the margins with rough leaves, of an edition of this poem unknown to bibliographers. This volume contains 60 leaves, with signatures A—H. The first six sheets are composed of 8 leaves each, G to H having only 6 leaves each. The volume ends with the words :

" Finito ilnimphale (*sic*) difiesole (*sic*)
Che tracta damore " (*sic*).

In consequence of the very singular typographical arrangement, all the pages of sheets G and H of this book contain 33 lines, taken in five different octaves.

The above description proves that this ancient edition, in Roman characters, which probably appeared at Florence about 1480, is different from all those cited by M. Brunet. It differs also from those described by Hain, even from that marked by him as the first, containing also 60 leaves. The one described here bears on the title-page, on the verso of the first leaf, " *Bocaci poetai*" (*sic*), instead of " *Boccacci poeta*," as in that cited by Hain.

84 BOCCATIO (Joanni) Nimphale fiesolano
black letter, *russia, filleted*
4*to.* *Venetia, Zuan Baptista Sessa,* 1503

An edition unknown to Gamba, and which M. Brunet, who cites others more modern, has indicated solely on the authority of Hain. It is a small volume of 24 leaves, of which the last is blank, with signatures a—f. There is a curious woodcut on the title-page. This copy belonged to Apostolo Zeno, a famous scholar and collector, whose name is still visible on reverse of title.

85 BOCCACCIO (Giov.) Philostrato
red morocco, filleted, gilt edges, by Lewis 4*to.* *Vinegia,* 1528

All the ancient editions of this Poem are so rare that it was printed in 1789 as " Ora per la prima volta dato in luce." This edition of 31 leaves, in italic types, without name of printer, remained unknown to M. Brunet, who cites another published by Sessa in the same year.

86 BOJARDO (Matt. Mar.) Orlando innamorato nuovamente composto da M. Francesco Berni Fiorentino
orange morocco, gilt edges, ruled
4*to.* *Vinetia* (*sic*), *Heredi di Lucantonio Giunta,* 1541

Magnificent copy, with rough leaves, of an "extremely rare" book (*Gamba*), and one of the least readily found of those which form the Collection *della Crusca.*

87 BONAVENTURA (Saint) uber den psalter virginis Marie
black letter, *stamped vellum with clasps, (ancient binding)*
16*mo.* *Nurmberg,* 1501

PRINTED ON VELLUM, unknown to Van Praet, who quotes another edition of 1500 of the same work. This book (in perfect condition) consists of 141 leaves (with signatures a ij—r iiij). The first leaf, which is blank, and still adheres to the corresponding last leaf of the sheet, has been pasted by the

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binder to the interior of the cover, thus offering a fresh example of the little value formerly attached to blank leaves placed in the beginning of certain books. At the end are five other vellum leaves, containing prayers printed in German.

88 BONAVENTURÆ (S.) Breviloquium. MANUSCRIPT ON VELLUM of the Commencement of the XIVth Century. The binding, of gilt metal with a border representing boughs in which are enchased *precious stones* and ancient cameos, is of great elegance. The enamelled plaque in the centre seems in workmanship much more ancient than the Manuscript.

4*to*. SÆC. xiv

This volume is, without doubt, the prettiest of the Collection, and, as a work of the goldsmith and jeweller, is truly incomparable. The cameos are antiques, and the colours of the stones (rubies, topazes, emeralds, turquoises, &c.) perfectly matched. At the commencement of the volume there is a coloured drawing of great delicacy, executed at the date of the manuscript. This gem belonged to the Church of St. James at Liege, and has at end, on the inside of the back cover, the following inscription:—"Liber ecclīe Sā Jacobi in Leodio qui eū violent} tenuerit anathema." See *Libri's* INEDITED MONUMENTS, &c.

89 BOSCAN (J.) Las obras y algunas de Garcilasso de la Vega
orange morocco, gilt edges

elongated 12*mo*. *Leon, I. Frellon,* 1549

Very fine copy, ruled, of this edition, in round letters. Colonel Stanley's sold for £5 12*s*. 6*d*.

90 BOSSUET (Benigne) Discours sur l'histoire universelle: 2 vols.

Paris, Didot, 1786

Very fine copy, bound by Derome, with his ticket.

91 BOSSUET (Benigne) Politique tirée des propres paroles de l'écriture sainte. A Monseigneur le Dauphin: 2 vols.
blue morocco, filleted, gilt edges, by Derome

8*vo*. *Bruxelles, Jean Leonard,* 1721

Fine copy, in perfect condition.

92 BOUCHET (Jean) Epistres morales & Familieres du Traverseur. *Poictiers, Jacques Bouchet,* etc. 1545.—BOUCHET (Jean) les Généalogies, Effigies & Epitaphes des Roys de France . . . . auecq' (*sic*) plusieurs aultres opuscules: *woodcuts*
marbled calf, (old binding) folio *Poictiers, Jacques Bouchet,* 1545

In speaking of this edition of the "Epistres," M. Brunet calls it "a rare and sought volume." However, as M. Brunet does not describe this "rare volume," we shall observe that it contains two parts: the first has 6 preliminary leaves, followed by 42 numbered leaves (with signatures A—G), and the second 48 numbered leaves (with signatures a—h). These "Epistres" are very interesting for the history of manners in France. See especially, "L'Epistre à Messieurs de Justice," "L'Epistre à gens de tous mestiers et arts mécaniques (barbers, painters, goldsmiths, &c.)," and above

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all, "L'Epistre aux imprimeurs," in which Bouchet gives a list of his own works, trying to prevail on the printers to print them henceforth more correctly. As to the "Généalogies," M. Brunet states that this edition of 1545 is the most complete of all, and that Heber's copy sold for £4 14*s.* 6*d.* It is a volume containing 6 preliminary leaves, followed by 163 numbered leaves, and an additional leaf at end for the printer's device, &c. Both works contained in this volume are in perfect condition.

93 BOUCHET (Jehan) Les angoysses et remèdes D' (*sic*) amours du traverseur, en son adolescence: *blue morocco, gilt edges*
8*vo. Poictiers, Iehan et Enguilbert de Marnef,* 1537

A charming copy. On the recto of the leaf on the reverse of which the numeration commences there is a pretty wood-engraving. In consequence, no doubt, of a typographical error, we read in the "Manuel," in respect to this edition, "A book printed in round letters." It is in *italic letters.* For *round*, therefore, *italic* must be read.

94 BRAHE (Tychonis) Astronomiæ instauratæ mechanica: *woodcuts white morocco, in compartments, gilt edges,* (*old binding*)
folio. Impressum Wandesburgi in arce Ranzoviana prope Hamburgem sita propria authoris typographia, opera Philippi de Ohr Chalcographi Hamburgensis Ineunte Anno MDIIC.(1598)

Precious copy of this celebrated work (in its original binding, made for Tycho Brahe himself), having all the cuts coloured, and bearing in front this inscription: "Thad. Haggecio ab Hayck incliti Regni Bohoemiæ Archiatro, &c.," terminating with the words, "TYCHO BRAHE ANNO 1599 JANUARII DIE 14," in the autograph of the immortal astronomer.

95 BRANCA (Giov.) le Machine: 3 parts in 1
woodcuts, morocco, (*ancient binding*)
4*to. Roma, J. Mascardi,* 1629

A LARGE PAPER COPY, the only one known, of a book famous in the History of the Steam-engine, and filled with curious cuts.

96 BRASCHA (Sanctus) Viagio a Jerusalem
black letter, 58 *unnumbered leaves, with signatures a—g 5, red morocco, gilt edges, by F. Bedford* 4*to. s. l. & a.* (SÆC. XV.)

Fine copy, with rough leaves, of an edition unknown to M. Brunet, who has described several later ones. There are some slight but excellent repairs of the margins of four leaves.

97 BRASCHA (Santo) Viagio del Sepulchro con le sue Ant. & Oratione de loco in loco
black letter, *engraved frontispiece, green morocco, gilt edges, by Niedrée*
4*to. Mediolani, N. de Gorgonzola,* 1519

Very beautiful copy of an edition unknown to M. Ternaux.

98 BREVIARIUM Romanum: 2 vols.
red morocco, in compartments, gilt edges
folio. Paris, Jamet Mettayer, 1588

Rich French binding of the XVIth Century, fully gilt on sides and on the

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back. This copy belonged to Henry III, King of France and Poland, and has his Device (the Crucifixion, the Fleurs-de-lis, the Dove or Saint-Esprit, &c.) on the sides. See, respecting this fine binding (which has been in some places slightly restored, but having the ancient back), *Libri's* INEDITED MONUMENTS.

99 BREYDENBACH (Ben. de) Sanctarum Peregrinationum in montem Syon opusculum
black letter *folio. Moguntiæ, Ech. Reüwich,* 1486

"First Latin edition of this curious narrative . . . . in it are figures and large maps cut on wood, which are not the least precious part of the work."—BRUNET. Mr. J. Winter Jones, keeper of printed books in the British Museum, remarks, in his excellent "Guide to the Printed Books in the Grenville and King's Library" (p. 22), that it is the first book printed with large folding views or plans; some of these plans (those of Venice and Jerusalem, for instance) being about five feet long; and it may be conceived that in consequence of the dimensions of these plans, and of the necessity in which readers were placed to unfold and refold them frequently, they were ofttimes damaged; therefore, it is very rare to find these plates complete, as in this copy, which has large margins, and is perfect in every respect. It may be added that these folding plans are covered with xylographic inscriptions, and that amongst the fine plates contained in this volume there is one in which the giraffe (called seraffa) is tolerably correctly represented. In other xylographic plates are to be seen different oriental alphabets, followed by an Arabic Vocabulary, which is *probably* the first ever published. Bibliographers are not agreed either as to the author or the printer of this volume. Panzer thinks that Reüwich, who accompanied Breydenbach as draughtsman, only designed the plates, and that P. Schœffer printed the letterpress, and still more recently, the drawing up of the work itself has been attributed to a Dominican named Martin Roth.

100 BRUSANTINO (V.) Angelica Innamorata: *white morocco, gilt gauffré edges* 4*to. Vinegia, Fr. Marcolini,* 1553

Very beautiful and very singular Italian binding of the XVIth Century, in white morocco, fully gilt, with figures and devices on the sides.

This copy belonged to Penelope Coleona, and has her name and the allusive Arms of the Coleona Family (so singular and so well-known) repeated several times on the sides. See *Libri's* INEDITED MONUMENTS.

101 BUSSIERES (Joann.) Flosculi historiarum
German binding in silver, with very elegant niellos
12*mo. Coloniæ Agrippinæ,* 1688

This binding, with clasps, is more ancient than the book. See *Libri's* INEDITED MONUMENTS.

102 BÜCHEL (Das) von dem aygen gericht des sterbenden Menschen mit Exempel und Figuren . . . (Mystery, with Jesus Christ, the Virgin Mary, Angels, Devils, &c. as interlocutors)
black letter, *woodcuts, vellum*
4*to. München, durch Hannsen Schobser,* 1510

A very curious German Mystery, in Verse, filled with singular wood-engrav-

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ings, some of which belong to more ancient and probably xylographic editions of the *Ars moriendi* and *Dance of Death*. Two of these engravings (the size of the page) are printed on one side only, and although bearing signatures, have evidently been worked separately from the sheet, the signatures serving merely to indicate where they are to be placed in the sheets to which they belong. Thus, plate a iiii, which has no corresponding leaf, is to be inserted in the middle of sheet a, which has but six leaves, and plate e iii, should be placed before the printed leaf, e iii, and has also no leaf to correspond. The title is xylographic: it fills the recto of the first leaf, the reverse being occupied by a cut from some unknown edition of the *Ars moriendi*.

103 CÆLII (Lod.) Rhodigini Lectiones Antiquæ: 3 vols.
red morocco, in compartments, gilt edges
8vo. Lugduni, Seb. Horatius, 1562

French binding of the XVIth Century, in a very singular style, fully gilt on the sides with a multitude of parallel lines. From the library of Queen Christina of Sweden, as is proved by the words AD USUM REGINÆ in letters of gold on a label on the back, similar to what is seen in the Vatican on the backs of all the books which belonged to this celebrated Queen. See *Libri's* INEDITED MONUMENTS.

104 CAJMI (Jacobi) Utjnensis (*sic*) lucubrationes variæ. Tom. I.
red morocco, in compartments, gilt edges
folio. Patavii, Io. Baptistæ Pasquati, 1654

Rich Italian binding of the XVIth Century, fully gilt on sides, and in perfect preservation. It is the dedication copy to the Doge Foscarini, and has his arms, with those of the Venetian Republic, painted on the sides.

105 CALANDRI (Philipp.) de Arithmetica opusculum (in Italian)
woodcuts *8vo. Firenze, Lorenzo de Morgiani et Giovanni Thedesco da Maganza. . . . a di primo di Gennaio,* 1491

Fine copy, in perfect preservation, and in its primitive scholastic binding (a leaf of parchment rolled round the volume by the aid of a string) of a book, the charming woodcuts of which have at all times attracted the attention of connoisseurs, and of which Dibdin has given several facsimiles in the "Bibliotheca Spenceriana" from the imperfect copy in the possession of Earl Spencer. On account, probably, of the low price, ill-conditioned or defective copies of this book have sold for, M. Brunet does not seem to have appreciated its importance sufficiently. Professor De Morgan has well remarked on the rarity of this volume, a copy of which, in a worse condition than the present, sold for £45 at the rooms of Messrs. Sotheby and Wilkinson in April, 1861.

106 CALLIGRAPHY. Casanova (Joseph de) Arte de escrivir: primera (y sola) parte: *portrait and plates, vellum*
folio. Madrid, Diego Diaz, 1650

One of the rarest of the works of this class. It contains a great number of copper-plates, and a fine portrait of the author. The copy is in beautiful condition.

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107 CALLIGRAPHY. Hamon (Pierre, Blesien) Alphabet de l'invention des lettres en diverses Escritures: 24 *leaves, vellum*
oblong 4to. Paris, par Jean Le Royer, 1561

This copy is in perfect preservation. It is the first edition of this curious book, of which Brunet only knew the reprint of 1567. At the commencement is a sonnet by Ronsard. On the last leaf (a blank) has been written, in 1567, a German alphabet.

108 CALLIGRAPHY. Newdorffer (A.) Schreibkunst: 2 parts in 1 vol.
brown calf, in compartments 4*to. Nurnberg,* 1601

A book filled with curious plates of different alphabets, and of which the pages are generally surrounded by very varied borders. The binding, which is cotemporary, bears the name of John Pfeffer, and the date of 1602, stamped on the front cover.

109 CALLIGRAPHY. Œuvres de Lucas Materot, bourguignon françois, citoyen d'Avignon, où l'on comprendra facilement la manière de bien et proprement escrire toute sorte de lettre italienne, selon l'usage de ce siècle: *portrait, vellum*
oblong 4to. En Avignon, par I. Bramereau, 1608

A precious collection, unknown to M. Brunet, containing 44 leaves, of which 4 (containing French poems, &c.) are printed in moveable types, and 40 are engraved on copper by Greuter and by Roux after designs by Materot. We do not recollect to have seen a calligraphic volume of more elegant design or more richly executed. The portrait of the author, by Greuter, is very beautiful. The work is dedicated to Queen Margaret, first wife of Henry IV, King of France. The copy has very large margins, but has some stains, which might readily be removed.

110 CALVIN (Jean) Déclaration pour maintenir la vraye foy que tiennent tous Chrestiens de la Trinité de tres personnes en un seul Dieu. . . . Contre les erreurs détestables de Michel Seruet
calf 8*vo. A Genève, chez Jean Crespin,* 1554

Fine copy, in perfect preservation caused by its ancient binding, of a work destined to refute the famous *Christianismi Restitutio*, published in 1533 by the unfortunate Servetus, and of which a copy, half rotten, sold for 4,120 francs in the La Vallière sale. This declaration of Calvin, published immediately after the punishment of Servetus, is a book filled with considerable extracts from the work of Servetus, so rare and so little known. In the last edition of the "Manuel" M. Brunet speaks sufficiently at length of this "rare" Declaration, and, after telling us that a copy was sold in 1841 for 38 francs, significantly adds, "and it would be much dearer now."

111 CAMPHORA seu Camphara (*sic*) (Iac.) Loica vulgare
brown morocco, filleted, by F. Bedford
8*vo. Milano, Scinzenzeler,* 1497

"An edition in round letters, with title-page, on which is a vignette cut in wood. Neither Panzer nor Hain have mentioned it."—BRUNET. This book is not only interesting as an ancient philosophical essay written in Italian, but also as a specimen of popular books printed in a portable shape in Italy prior to the Aldine "Virgil" of 1501. The title is in Gothic letter.

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112 CAUTII (Cam.) Observationes et Scholia 8*vo.* *Patavii*, 1566

Magnificent Italian binding of the XVIth century, in red satin, painted and gilt, in a perfect condition. From the library of Pope Pius V, with his arms, and different emblems, very delicately painted on the sides. Nothing is rarer than to find ancient bindings in silk in good preservation. This resembles in some degree the celebrated "Powder-Horn" with the Medici arms, which was in the Bernal collection. See *Libri's* INEDITED MONUMENTS.

113 CARIONE (Giovanni) Chronica
veau fauve, filleted, in compartments, gilt edges
8*vo.* *Venetia, Michele Tramezino*, 1544

English binding of the XVIth Century, tooled in gold, silver, and colours. From the library of Sir Robert Dudley, Earl of Leceister, with his initials and badge (the Bear and Ragged Staff) on sides. This binding is given in facsimile in *Libri's* INEDITED MONUMENTS.

114 CARLO MAGNO. Historia dl empādor Carlo Magno y d' los doze pares d' Francia & de la crud'a Batalla q̄ ovo Oliveros con Fierabras rei d'Alexandria hijo del grāde almirante balan
black letter, (44 *leaves, in double columns*), *woodcuts, blue morocco, in compartments, gilt edges*
folio. *Sevilla, por Dominico de Robertis*, 1547

Magnificent copy, from De Bure's sale, with a note signed by J. J. de Bure the elder, and dated 1834. This "very rare edition" has only been described by M. Brunet in his "Manuel" (1860) from this copy, the only one known.

115 CARMINA Novem Poetriarum, Græce, MANUSCRIPT ON PAPER OF THE XVITH CENTURY
blue morocco, gilt edges 12*mo.* SÆC. XVI.

According to a printed note prefixed to this charming manuscript, which contains the Poems of the most celebrated women of Greece, it was written by Vergerius, so renowned for his calligraphic skill that the Etiennes (Stephani) imitated his characters in their types. This curiosity belonged to Horace Walpole, Earl of Orford, and has his book-plate at the commencement. At page 5 are two pretty medallions.

116 CARTARI (Vincenzo) le imagini dei Dei de gli antichi: *plates*
red morocco, in compartments, gilt gauffré edges
4*to.* *Venetia, Fr. Ziletti*, 1580

Italian binding of the period, richly gilt. This book, in perfect condition, is filled with copper-plate engravings.

117 CARVE (Th. Tipperarensis) Lyra seu Anacephalæosis Hibernica, etc. *plates* 4*to.* *Sulzbaci, Abr. Lichtenthaler*, 1666

Very fine copy, with the 5 plates indicated in the "Manuel," of a work which sold for £12 12*s.* at Bindley's sale, and of which Brunet points out the importance. One of the "topographical plans" indicated in the "Manuel" in reality is only a portrait of the ancient king Donatus O'Brien, with a view of Limerick in the distance. Besides these 5 plates there is at the commencement a copy of verses, with a figure of the "Symbolum Hiberniæ."

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118 CASSIO da Narne la morte del Danese
red morocco, dentelle border, gilt edges, (ancient binding)
4to. Venetia, Aluise Torto, 1534

"A rare edition" (*Brunet*) of a romance of chivalry almost unknown. The copy, which is very fine, has on sides the Foscarini arms; but as in the printed catalogue of the Foscarini Library this book is not to be found, it must be presumed to have been stuck into an old case.

119 CASSIODORI Epistolæ. MANUSCRIPT OF THE COMMENCEMENT OF THE XVIth CENTURY, ON VELLUM, WITH MINIATURES
brown morocco, in compartments, gilt edges, (ancient binding)
folio. SÆC. XVI.

MAGNIFICENT MANUSCRIPT, *formerly belonging to* POPE LEO X, whose arms are painted inside and on the covers of the binding. It is an admirable volume, of which the coeval binding resembles that of the *Blondus* described in this Catalogue, with the sole difference that the ornamentation on the binding of the *Blondus* is in gold, whilst the ornaments of the "Cassiodorus" are in silver. The miniatures, the ornaments, and the devices are as beautiful as those in the *Blondus* already described (see BLONDUS in the present Catalogue), and to avoid useless repetitions we refer amateurs to the description of that volume. To show the value Leo X attached to fine manuscripts like the present, it will suffice to recall to recollection that in the celebrated portrait of himself which he caused Raffaello to paint and which is now at Florence, the Pope is represented examining, by the aid of a magnifying glass, the miniatures of a manuscript which had been presented to him. See also Josephus, No. 303.

120 CASTALIONIS (Josephi) Variæ lectiones
red morocco, in compartments, gilt edges, (English binding)
4to. Romæ, B. Bonfadini, 1594

FROM THE LIBRARY OF CHARLES II, King of England, with his crowned cypher stamped in gold on corners of sides and on back.

121 CASTEL (Jean de) le specule des pécheurs
black letter, *brown morocco, gilt edges, by F. Bedford*
4to. (Without Date)

In the last edition of the "Manuel" may be seen a long description of this work. This copy, like that in the La Vallière sale, contains 30 leaves in all, "and is one of the rarest pieces in the (French) literature." (See the "Manuel.")

This book ("printed by Ant. Caillaut and Loys Martineau in 1483") contains a collection of most curious French Poems. In some of them Latin is mixed with French in a very ludicrous style. Bound up in this same volume is the *Speculum animæ Peccatricis*, which some persons have thought ought to be united with the *Specule des Pécheurs*, but which M. Brunet does not think a necessary part. This *Speculum*, in Latin, consists of 26 leaves (with signatures a—c), of which the first is blank. It is printed in black letter (without date), and bears at end "exaratū per Antoniū Caylaut." This copy has large margins, and is in excellent preservation.

122 CASTIGLIONE (Bald.) Il Cortigiano
calf, in compartments, gilt edges
8vo. Venetiis, Alluuise Tortis, 1539

Charming French binding of the XVIth Century, in calf, painted in different

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colours. It is in perfect condition, and a facsimile of it is given in *Libri's* INEDITED MONUMENTS.

123 CATALAN. Aureum opus regalium privilegiorum civitatis et regni Valentiæ cum historia christianissimi Regis Jacobi ipsius primi conquistatoris

black letter, *woodcuts, parchment*

folio. Valenciæ, Didace de Gunuel, 1515

Fine copy of a beautiful book. Not only are various portions (including Table at end) in the Catalan dialect, but the whole "History of the Conquest of Valencia" (40 large pages in folio) are also in that language.

124 CATALAN. Diaz (Manuel) libre de cavalls, e del domdament del caualle, etc. MANUSCRIPT OF THE FIRST HALF OF THE XVTH CENTURY, *on paper and vellum mixed,* WITH FIGURES, *brown morocco, blind tooling* *folio.* SÆC. XV.

Beautiful Manuscript, containing everything that a Knight ought to know respecting his horse, either for the instruction or the maladies of the beast. The figures are very numerous, a rare occurrence in Spanish or Catalan manuscripts. The most interesting of these figures are 67 large *bits,* all different and all very curious.

125 CATALAN. Faules de Isop filosof moral . . y de altres preclarissim autors

cuts, red morocco, gilt edges, by F. Bedford

8*vo. Barcelona, Jordi, Roca y Gasper, (n. d.)*

M. Brunet does not seem to have known this edition, and only on the authority of M. Graesse cites a totally different edition of this Æsop in Limosin.

126 CATALAN. Las obras del poeta Mosen Ausias March . . . Sale con ellas el vocabulario, etc.

vellum 8*vo. Valladolid, Sebastian Martinez,* 1515

Fine copy of a book of which Brunet has declared the rarity. The volume consists of 276 leaves (as is said in the "Manuel"), of which the first six are unnumbered. The *Catalan-Spanish* Vocabulary, with a grammar, occupies 114 pages.

127 CATALAN. Romancero Cathalan y Castillano en loores y gloria de la Canonizacion de San Ramon de Peñafort

in different sizes. Barcelona, (by various printers,) 1601

This Collection of Romances and of various small popular Poems published on flying sheets (in 8vo. in 4to. and in folio) at Barcelona, in 1601, by different printers (J. Amello, Juan Cendrat, Seb. de Camellas, Gabr. Graells), on occasion of the Canonization of Saint Raymond de Pennaforte, who lived in the XIIIth Century, is probably UNIQUE. It comprises 27 poetical Pieces, of which 6 are in the Catalan dialect and 21 in Spanish. Among the more curious we cite the following: *Romance à la Iornada* (1 leaf in folio, in double columns).—*Romance . . . como Dios* le embio un *Angel* (2 leaves in 4to. in double columns).—*Romance, en que ce cuenta el primes Milagro* (1 leaf in folio, in double columns).—*Romance del gallardo alardo y nuestra* (2 leaves in 4to. in double columns).—*Relacio de las festas se fen*

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. . . *en diumenge a très de Iuny del Any*, 1601, *los cavallers*, (*in Catalan*) (2 leaves in 4to. in double columns), etc. etc.

128 CATALAN. Vegeci del mester darmes torna de ffrances en Catalla.
MANUSCRIPT OF THE XVTH CENTURY
vellum *folio.* SÆC. XV.

A very well-written Manuscript on paper, with Notes also written in Catalan, and having curious Drawings with a pen at the end of every sheet, &c. On the reverse of the last leaf there is a very curious Design executed with the pen, representing, in a landscape of the size of the page, a lady in the costume of the time striking a harp.

The rarity of Catalan Manuscripts, especially when with Drawings, is too well known to require any further comment.

129 CATECHISMO, cioè instruttione secondo il decreto del Concilio di Trento
blue morocco, filleted, gilt gauffré edges 8*vo.* *Roma*, 1571

Italian binding of the XVIth Century, having two dolphins stamped in gold several times both on sides and on back. An edition totally unknown to Renouard, who mentions a Venice one of the same year. Prefixed is the Privilegium of Pius V granting to Paul Manutius the sole right of printing the work.

130 CATHO cum esposicione Remigii
brown morocco, by F. Bedford 4*to.* (*Absque nota, sed circa* 1470)

A very ancient edition without pagination, catchwords, or signatures. The volume contains 58 leaves, of which the last is blank. The second and third pages contain each 23 printed lines. The characters (Roman) of this edition, which we have not found described by any bibliographer, are well cut, but very thick and most singular.

131 CATULLUS, Tibullus, Propertius
red morocco, in compartments, gilt edges
8*vo.* *Venetiis, Aldus*, 1515

Italian binding of the XVIth Century, having, within an escutcheon, on one side C. TIBULLUS P., and on the other the name of the former possessor, L. LUPI. See *Libri's* INEDITED MONUMENTS.

132 CELSUS (Corn.) de Medicina
blue morocco, filleted, gilt edges, (*English binding*)
folio. *Florentiæ, per Nicholaum*, 1478

" First edition very rare."—BRUNET. This copy has large margins, but has a few spots of slight importance. It is complete in 195 leaves, and it is by an oversight that Brunet has asserted that the volume contains 196 leaves, for from his own description it appears that this volume contains an even number of leaves (signatures *a*—*hh*), to which are to be added 8 leaves at the beginning, and 5 leaves of text before signature *a*. By adding 5 to an even number plus 8, it is impossible to make 196.

133 CENT (Les) Nouvelles Nouvelles: 2 vols.
plates, red morocco, filleted, gilt edges, by Roger Payne
8*vo.* *Cologne, P. Gaillard*, 1701

Very fine copy from the library of Sir John Thorold, Bart. of Syston Park.

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It is one of the copies for which the plates were taken off separately from the letterpress. On the subject of this peculiarity, see the last edition (1860) of the " Manuel" of M. Brunet.

134 CESSOLIS (Jacob von) Schachzabel . . . . Treatise on Chess (in German), MANUSCRIPT OF THE XVTH CENTURY ON PAPER *folio.* SÆC. XV.

This translation of a famous work is in the Dialect of Saxony.

135 CHAMBRE (David) Histoire abrégée de tous les roys de France, Angleterre et Escosse. *Paris, Iean Feurier,* 1579.—Id. Recherches des singularités . . . concernant l'Escosse, *ibid.*—Id. Discours de la . . . succession des femmes, etc. *ibid.*: 3 vols. in 1

brown morocco, gilt edges, by F. Bedford 8*vo.*

The second work is dedicated to Mary Queen of Scots.

136 CHANSONS et Mottets en français et en latin. Manuscrit sur papier avec la musique notée, et la date de 1552: 3 vols.

bound in compartments of different colours, gilt edges

oblong 4*to.* SÆC. XVI. (1552)

Magnificent French binding of the XVIth Century, with gilt *gauffré* edges, having the Arms and Cypher of DIANA OF POICTIERS and of Henry II, King of France, worked in gold, silver, and colours on the sides (this portion of the binding is modern). The Manuscript, which has ornamented letters, ought to consist of a great number of parts,—but have they ever existed together? Very interesting, in both respects as to French Poetry and Music, these three volumes are precious for their binding, each volume varying in colour and design. This binding has been very ably restored in some small parts (the backs are ancient, but the bands have been repaired in some places). In these restorations the binder has been assisted by impressions which, when shreds of the leather had disappeared, the ancient tools had left stamped on the old boards. A facsimile of one of these volumes is given in *Libri's* INEDITED MONUMENTS.

137 CHRESTIENNE DE PISAN, THE FAYT OF ARMS AND CHIVALRYE

brown morocco, gilt edges, by F. Bedford

folio. *W. Caxton,* 1489

The Roxburgh copy sold for £336 10*s.*

MAGNIFICENT COPY, with large margins and rough leaves, in perfect preservation, and admirably bound. It would be useless to dilate on the importance or the rarity of this work, the difficulty of obtaining at the present time any perfect Caxton being too well known to require comment. Not only is this copy QUITE COMPLETE as to the printed portion (without a single letter having been retouched), but the volume has also at the end the *original blank leaf*, generally so hopeless to find preserved by the binder.

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138 CHRONICA del muy esclarescido Principe & Rey don Alfonso el Onzeno.

black letter, TITLE IN RED AND BLACK

folio. Valladolid, a Costa de Pedro de Espinosa, etc. 1551

"Sold for £3 13*s.* 6*d.*, Hibbert."—BRUNET. The White Knight's copy sold for £20.

139 CHRONICA llamada el triumpho de los nueue mas preciados varones de la Fama. . . . Traduzida en . . . Castellano por Antonio Rodriguez: *vellum*

folio. Alcala de Henares, Iuan Iñiguez de Lequeria, 1585

This is the Spanish compilation of the *Roman des neuf Preux.* It is a rare book, and must have formed one of the Romances in the famous library of Don Quixote, as Cervantes cites it as "THE NINE WORTHIES."

140 CHRONIQUE de Saint Denis. MANUSCRIPT OF THE XIIITH CENTURY, ON VELLUM, *written in double columns red morocco, with rich dentelle borders, gilt edges*

folio. SÆC. xiii.

A very important and well-written Manuscript which belonged to M. de Monmerqué. In several notes placed at the commencement, M. de Monmerqué remarks that he had sent this Manuscript to a sale previous to having it bound, but that the lowness of the biddings had caused him to buy it in. Manuscripts of these celebrated Chronicles which, like the present, are anterior to the end of the XIVth Century, are extremely rare.

141 CICERO de Officiis, Paradoxa et versus XII sapientum

black letter, *blue morocco, gilt edges*

folio. Moguntiæ. "Johannes Fust, *Mogūtinus* ciuis. nō atramēto. plumali cāna neq^{9} aerea. Sed arte quadam perpulcra. Petri manu pueri mei feliciter effeci finitum. Anno. M.cccc.lxv." (1465)

Magnificent copy, with very large margins, and rough leaves (see folios 82 and 83), without either wormhole or washing, and solely with a few slight repairs made in olden time to the upper corner of the margin of a few leaves without touching the text at all. The rarity of this book is well known. Van Praet says that only 23 copies of this edition are in existence on vellum, and M. Brunet remarks that this volume is still "more rare on paper than on vellum." Copies of both sorts are to be found, but almost all, in public libraries. A copy was sold for 3450 francs at Giraud's sale in 1855, before books had risen in price as they have done since. This book is considered to form an epoch in the history of typography, it being the first Classic ever published. In this work Greek characters were probably employed for the first time; and these characters, on account of their rudeness and of the mixture of the Gothic with the Grecian alphabet to be found therein, we believe decidedly anterior to those to be seen in the "Lactantius" printed in the same year at Subiaco. As is known, there are two sorts of copies of this book: the present is one of those which have not at the end the shields, which were probably added after the first copies without them had been struck off.

This copy is quite complete, and contains the leaf following that with

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the imprint, which is almost always deficient. This leaf is blank on the reverse, but has on the recto an ode of Horace, which appeared herein for the first time. By a scrupulous examination, and a minute comparison of the present with the copies of the editions of 1465 and 1466 in the British Museum, it has been ascertained that all the leaves are decidedly of the first edition (1465), which is a rarity, as, owing to the volume having been reprinted by Fust in 1466 in the same characters and with same pagination, it has happened (and the fact is noticed by Brunet) that a number of incomplete copies of the original edition are to be found rendered complete by the admixture of leaves taken from the reprint of 1466.

142 CICERONIS (M. T.) Orationum volumen primum
brown morocco, in compartments, gilt edges, (old binding)
8*vo.* *Venetiis, Aldus,* 1518

Italian binding of the XVIth Century, in perfect condition. This copy belonged to L. Lupi, whose name is stamped in letters of gold, within an escutcheon, in the middle of the reverse cover of the binding. See *Libri's* INEDITED MONUMENTS.

143 CICERONIS (M. T.) Orationum volumen primum
morocco, in compartments, gilt gauffré edges
8*vo.* *Venetiis, Aldus,* 1540

Beautiful Italian binding of the XVIth Century, in the Grolier style. See *Libri's* INEDITED MONUMENTS.

144 CICERONIS (M. T. seu potius C. Sigonii) Consolatio
morocco, gilt edges, by Bedford
12*mo.* *Venetiis, apud Hieronym. Polum,* 1583

Pretty copy of this small book, which is not common. Although described by M. Brunet as an 8vo. it is in reality only a very small 12mo., as small (we have made the comparison) as the "Tragedies of Seneca" (edition of Amsterdam, Elzevir, 1678) which M. Brunet calls a 24mo. In the same volume is bound up the "Judicium Ant. Riccoboni de Consolationis Libro, Patavii, Iac. Bozza, 1583."

145 CICERONE (M. T.) la elegantissima doctrina . . . . chiamata rethorica, nova traslatata di latino in vulgare: p̄ lo eximio Maestro (*sic*) Galeoto da Bologna
calf 4*to.* (*Venetia, Jenson, circa* 1472)

In the "Manuel" can be seen the description of this book, which Gamba calls *rarissima edizione*, and which is a compilation made by *Galeotto da Bologna*, about 1257. Besides the 56 leaves announced by Gamba and Brunet, this copy has 2 blank leaves (one at commencement and the other at end) which belong to the book. The volume has large margins, but a few wormholes have been mended.

146 CICERO (Der Deutsch)
black letter, *woodcuts, half-bound*
folio. *Augsburg, Heinrich Steyner,* 1535

A well-conditioned copy of a very singular work in prose and verse (containing, amongst other things, "On the Consolation of the Afflicted") filled with large wood-engravings, several of which bear the mark of Hans Scheu-

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felein. Some of them have xylographic inscriptions, as, for example, that on the leaf preceding the last, containing a portrait of John von Schwartzenberg (the author) after Albert Durer. The volume contains 4 preliminary leaves, followed by 160 with numbers, the numeration stopping at 159; but as folios 77 and 78 are double, and there is no 79, the total of numbered leaves is 160, besides two unnumbered at the end.

147 CIECO (Francisco) libro darme e damore nominato Mambriano
4*to*. *Ferrariæ, per Ioannem Macciochium Bondenum* 1509

"A very rare edition, and the first of this esteemed Poem which belongs to the Cycle of Charlemagne."—BRUNET. This copy is fine and perfect. In the same volume is bound up:—"Due Lezzioni di Ben. Varchi, Fiorenza, 1549."

148 CLUVERII (Phil.) Introductionis in . . . . geographiam . . . libri VI: *morocco, filleted, by F. Bedford*
18*mo*. *Amstelodami, Elzevir*, 1677

Large paper copy, totally uncut.

149 COLET (Claude) Histoire Palladienne traitant des gestes et genereux faits d'armes et d'amours . . . spécialement de Palladien fils du roy Milanor d'Angleterre
red morocco, filleted, gilt edges, (ancient binding)
8*vo*. *Paris, pour Noël le Coq*, 1573

At the commencement of this slightly-known Romance is a piece in verse by Jodelle, "Aux Cendres de C. Collet." Several of the leaves are short at top, and there is a slight repair at the lower corner of the last leaf.

150 COLUMBINUS (Ioan) Von dem hochwürdigen Sacrament der heyligen Firmung . . . . Instruction for the Sacrament of Confirmation, and 5 other Works (in German)
black letter, *ornamented calf, gilt gauffré edges, (ancient binding)*
8*vo*. *Dilingen, Sebald Mayer*, 1572

Containing, of various sizes, six different devotional works in German, one of them (A. Walasser von Marie Psalter oder Rosenkrantz) with pretty woodcuts. This volume is most remarkable on account of the extraordinary binding with which it is ornamented. The sides are painted in variegated colours as well as the edges; but that which gives this volume its peculiar character is that not only is it without back, but that it must be opened *in six different ways*, each work having a distinct opening, unconnected with the rest.

151 COLUMNA (Guidonis de) historia Troiana; **black letter.** *Argentina*, 1484,—Herodiani historia ab Angelo Politiano in latinum conversa. *Romæ*, 1493.—(Bidpai) Directorium humane vite, **black letter**, *woodcuts*, (S. A. sed circa, 1480)—Eybe (Albrecht von) "Ob einem mān zu nemen sei ein eelich weib oder nit." ("Whether a man ought to marry"), **black letter.** *Augspurg, Hanns Schönsperger*, 1482.—Gründliche bewerung das die Juden irren und das Jesus nazarenus der recht Messias ist warer

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Got und warer mensch, *commencing,* " In einem waren cristenlichen glaubē," etc.: **black letter.** *Nuremberg, Fricz Creuszner,* 1473, *in wooden binding* *folio.* 5 vols. in 1

An interesting Collection. The first work and the beginning of the second are wormed, but the other three are very fine. The *Bidpai* (of which a copy sold for £31 10*s.* at Sir M. M. Sykes's sale) is a book of great beauty, and the two other very singular German works at the end of the volume are in perfect condition.

152 COMINÆI (Philippi) Commentarii
calf, bound in compartments, gilt edges
8*vo.* *Argentorati, Wend. Rihel,* 1548

French binding of the XVIth Century, in calf of different colours, with gilt *gauffré* edges. See *Libri's* INEDITED MONUMENTS.

153 COMMENTARIOS do grande Afonso Dalboquerque (*sic*) capitam geral que foy das Indias orientaes
vellum *folio.* *Lisboa, Ioāo de Barreira,* 1576

Fine copy of a very important work for the history of the Conquests of the Portuguese in India. After mentioning that the first edition (1557) "has become very rare," M. Brunet adds, that of Lisbon by Barreira, 1576, is not more common.

154 COMMENTARIUM super epistolas Divi Pauli. MANUSCRIPT OF THE XITH CENTURY (*in double columns*) ON VELLUM
folio. SÆC. xi.

Beautiful Manuscript, in perfect preservation. It is written very regularly in what may be termed German Caroline Minion, without any mixture of Gothic. It is ornamented with several large initial letters in different colours. On the reverse of the first leaf there is a large *tableau,* which occupies the entire page, and in which the letters forming the word PAULUS are interlaced one with the other and contain several large figures, amongst which that of St. Paul is the most striking. This beautiful *tableau,* ten English inches high and seven inches broad, in which it is evident that some of the colours (the red, for instance) have been mixed with oil, or at least with an oleaginous substance, is one of the most curious monuments of painting of the XIth Century. This Manuscript has a great resemblance with the Bible of the Harley Collection (from the Monastery of Arnstein), written in the XIIth Century, and now publicly exposed amongst the rarities of the British Museum. The only difference is that the writing of this Manuscript is more ancient than that of the Bible, and the miniatures are of a more primitive character. They have nothing of the Byzantine style, but are decidedly of Western art, and seem to belong to the Anglo-Irish School. The figures of this volume are peculiarly distinguished by the form of the *nose,* which is very strongly marked as *aquiline.*

155 COMMON PRAYER (The Booke of): **black letter,** *London, Rob. Barker,* 1636. The Psalter of David: **black letter.** *Ibid.* 1636, *ruled, brown morocco, completely covered with small gold tooling, gilt edges,* (*ancient English binding*) *folio*

CHARLES THE FIRST'S COPY, with the Royal Arms stamped on sides. The binding is very fine, and the book is in good condition.

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156 COMMON PRAYER (The Book of) together with the Psalms in Meeter, etc.

black letter, *blue morocco, gilt edges, with Arms of the City of London stamped in gold on the sides* *folio. London,* 1669

Very fine copy, complete, with the Music.

157 COMPENDIO Spiritual da Vida Christiãa, tirado de muitos autores pello primeiro Arcebispo de Goa, etc.: *vellum*

12*mo. Impresso em Goa por Ioão Quinquencio, e Ioão de Endem, e por mãdado do Senhor Arcebispo.* (*At the end*) *Acabouse este presente liuro . . . aos* 2. *de Iulho,* ā 1561. *Annos*

This is the first book printed in the East Indies. In the excellent "Guide," in which are described the principal rarities in regard to printed books, exposed to public view in the show-cases of the British Museum, there is a description of the "Colloquios de los simples," by Dorta, printed at Goa in 1563, and which the Rt. Hon. Thomas Grenville, who bequeathed this volume (with all his rich library) to the British Museum, believed to be the first book printed in the East Indies. The *Compendio Spiritual* here described appeared two years before the work of Dorta, and must be (until the discovery of an earlier one) considered the first specimen of an East Indian Press. Indeed, it may be conceived, in those ardent times of religious proselytism, that the establishment of a printing-press in India would have been inaugurated rather by a "Compendium of Christian Life" than by a medical work. This *Compendio* (bearing the name of JESU at the head of title-page) contains 431 numbered pages, preceded by 8 leaves unnumbered, for the title and Table, followed by 15 pages with fresh numeration, containing "O EXERCICIO DE TODA A SEMANA." At the end there is a blank leaf. In this book there are several large initial letters, with subjects very passably engraved on wood. The impression is clumsy as would be a first essay, and the justification of some of the pages is so ill-arranged on several leaves that in two or three places several letters have been cut into by the original binder. The copy is in its pristine cover, which dates from the time of its impression. At the article *Leão*, M. Brunet cites, without describing it, a "Compendio de Doctrina Christiãa," as printed at Goa by Joaõ de Edem (read Ioão de Endem). We fear, however, he has fallen into some error. In the article *Gaspar de Leam*, Machado, in his "Bibliotheca Lusitana," cites the *Compendio Spiritual da Vida Christiãa*, printed at Goa in 1561, but does not say one word about the *Compendio da Doctrina* indicated by Brunet, and which probably never existed. The "Compendio . . . . da Vida Christiãa" is cited in the "Bibliothèque Asiatique et Africaine" (No. 2853) by M. Ternaux, who has never mentioned the *Compendio da Doctrina*, &c. announced by M. Brunet. Is it not possible that this *Compendio Spiritual da Vida Christiãa* may be the same book as the *Compendio da Doctrina Christãa*, of which the title had been inaccurately given to M. Brunet?

158 COMPENDIUM Privilegiorum Fratrum Minorum

red morocco, in compartments, gilt gauffré edges

8*vo. Venetiis, de Sabio,* 1532

Rich Italian binding of the XVIth Century, with the words MARE MAGNUM stamped in gold in the middle of two fillets of the binding, which is in per-

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fect preservation. At the commencement is an original privilege written on parchment. See *Libri's* INEDITED MONUMENTS.

159 COMPUTUM "seu Kalendarium perpetuum ab auctore quodam anonymo initio sæculi decimi conscriptum." MANUSCRIPT OF THE XIth CENTURY, ON VELLUM
half bound *folio.* SÆC. xi.

The title, as given above, is on the first page. We do not believe the manuscript to be quite so early as stated in this note, but it is certainly not later than the end of the XIth Century. It is filled with Tables, written in red and black, in a perfect manner—for the most part in small rustic capitals. It is an important work for Chronology.

160 CONCILIUM buch . . . The Book of the Council held at Constance (in German)
black letter, *woodcuts folio. Augspurg (sic), Ant. Sorg.* 1483

"A rare volume . . . . . a curious book, inasmuch as it is the most ancient printed Armorial (book of arms) known, and contains 1156 coats of arms (coloured), independently of 44 other woodcuts, of which 3 occupy half and 41 the entire page."—BRUNET.

This copy has large margins, and is in perfect preservation. It comprises 249 leaves, of which the first is blank, as described by Brunet. But although this blank leaf is old, and with the same watermark as on the other leaves of the book, it certainly seems thicker than the rest, and we dare not venture to assert that this is the real blank which *ought* to have formed a portion of the work. We say *ought*, although it would be difficult to understand how a folio work should consist of an uneven number of folios, not necessary for the letterpress, but solely for the purpose of leaving a blank leaf at the commencement. Four leaves (M. Brunet only counts two) are not numbered. In two cases (for folios 122 and 164) the numbering has been forgotten. Two other leaves are excluded from this numeration over and above the number of leaves indicated by the numerals, which stop at 247. One of these two leaves, according to M. Brunet's statement, ought to be placed after folio 168; but instead of containing, as is inadvertently asserted by M. Brunet, an act of the Emperor Sigismund on the recto, with a portrait of this sovereign on the reverse, this leaf (like all the others unnumbered) is blank on the recto and has only the portrait on the reverse.

In this copy two leaves are transposed, folio 141 being placed preceding 161, and the leaf which ought to follow folio 160 is placed before 181.

Amongst the large wood-engravings with which this volume is ornamented may be seen those that refer to the punishment of the two unfortunate Reformers, John Huss and Jerome of Prague, who fell victims to their religious opinions. Many coats of arms of *ancient English families* are to be found figured in this volume.

161 CONTI (Justo de, da Roma) Chiamato la Bella Mano
red morocco, in compartments, gilt edges, by Beauzonnet
4to. Thomasi di Piasi, 1492

Magnificent copy of this "rare edition" (*Brunet*), of which a copy sold for 140 francs at Riva's sale.

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162 CORNEILLE (P.) Rodogune, princesse des Parthes
plate, sewed 4*to.* *Au Nord,* 1760

Prefixed is a large plate, with three inscriptions engraved in a single line, in the following order :—

"F. Boucher inv. et delin. 1759. Gravé à l'eau forte par Mme. de Pompadour.—Retouché par C. N. Cochin." On the recto of the leaf which contains the list of actors is to be read the following note, in French, in the writing of the period :—"Printed in the apartment of Madame de Pompadour, in 1760. In it there was a Printing-Press, and a workman of the Royal Printing-Office used to attend to work the said press."

M. Brunet, in speaking of this work, says :—"It is pretended that this edition was printed at Versailles under the eyes of Madame de Pompadour, and that the plate prefixed to the volume was etched by this favourite." To explain how the learned author of the "Manuel" has ventured to throw a doubt on a fact supported by an inscription engraved on the plate itself, in a book printed at a time when no one would have dared to use the name of Madame de Pompadour without her express authority—supported, too, we assert, by a fact which the brother of Madame de Pompadour has certified, and which, besides public notoriety, had in its favour (at least in a general way) the authority of Voltaire in his so celebrated impromptu which commences, "Pompadour ton crayon divin, &c.," we can only suppose that M. Brunet had under his eye only copies of this book, in which, instead of the original and signed engraving, some other, absolutely denuded of value, had been placed. This may explain, by the presence of different engravings, the various prices, agreeing so little with each other, that copies have produced at public sales. Thus, whilst a copy with the right engraving sold for 130 francs at the sale of Léon D'Ourches, other copies have produced 6 and 11 francs at the sales of Labédoyère and Monmerqué.

163 CORONA mistica beate Marie Virginis gloriose
black letter, *woodcuts, vellum* 8*vo.* *Antwerpie, Ger. Leew,* 1492

Charming copy of a very pretty book, containing, besides the frontispiece and the printer's device, 26 woodcuts the size of the page. Hain, who mentions this edition (No. 5752), could never have seen it, as he announces the book as being without cuts.

164 CRANACH (Lucas) Passional Christi und Antichristi
14 *leaves with* 26 *engravings on wood*
4*to.* (*Absque nota, sed Wittemb. J. Grünenberg, im Febr.* 1521)

"First edition, very rare."—BRUNET. It bears in the border to the frontispiece the date of 1521 (instead of 1531, as in the reprint), and is readily distinguished from the later editions cited by Brunet.

165 CREMONA. Provisiones et ordines navigii ill. Communitatis Cremonæ: *curious map with xylographic inscriptions, brown morocco, in compartments, gilt edges*
4*to.* *Cremonæ, Christoph. Draconius,* 1589

Italian binding of the XVIth Century, with gilt tooling and a shield in colours on the sides.

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166 CRENNE (Helisenne de) Les Angoisses douloureuses qui procèdent d'amour, composées par Dame Helisenne
woodcuts, citron morocco, gilt edges, by Hardy
8*vo.* (*Sans lieu ni date, circa* 1540)

Charming copy of this pretty edition, printed in round letters, with 31 lines to a page. At the end are 8 leaves containing "*l'ample narration.*"

See the last edition of the "Manuel" respecting this "Dame Helisenne," whose writings, like those of her celebrated contemporary Louise Labbé, merit the attention of amateurs, especially in their original editions like the present, published before Collet re-arranged their style.

167 CRITONII (Iacobi) Scoti, epicedium . . . Cardinalis Caroli Boromæi
4 *leaves, of which the last is blank, brown morocco, gilt edges, by Thompson* 4*to. Mediolani, ex typographia Michaelis Tini,* 1584

A charming copy of this "work become rare, and which is much sought after in England."—BRUNET. In describing this small Tract, M. Brunet says that it was printed at Milan by Pacificus Pontius. This copy bears, "Ex typographia Michaelis Tini," and the name of Pontius occurs nowhere in the work. Bound up in this same volume is a modern impression of a tract entitled: "Relatione fatta de Aldo Mannucci delle qualità del Nobilissimo Iac. de Crettone, Venetia, Aldo, 1582."

168 CROCE (Giulio Cesare) Opere varie, cioè, La Gloria delle Donne. *Bologna, A. Bonacci,* 1590—Pianto sopra la morte del Sig. Conte Fabio Pepoli, *ivi, G. Rossi,* 1580—Descrittione del Palazzo posto nel Conta di Bologna, detto Tusculano, 1582—Canto in Dialogo tra il Reno, et Felsina, sopra la creatione delle Cardinale Guido Pepoli, *ivi* 1590—Scelta Artificiosa di sette cento cognomi delle Famiglie di Bologna, *ivi* 1594—Sotterranea confusione sopra la morte di Sinam Bassa, *ivi, G. Bellagamba,* 1596—Solenissimo Trionfo dell' abbondanza, *ivi* 1597—Consolatione universale per la creatione di Papa Leone undecimo, *ivi, G. Rossi,* 1605—Canto di Tirsi, Pastor del Picciol Reno, *ivi* 1605—Breve compendio de Casi piu notabili occorsi nella citta di Bologna, *ivi, B. Cochi,* 1606—Il Giocondo et Florido convito fatto nelle Nozze del Raffano et della Rapa, *ivi,* 1607—Palazzo Fantastico et Bizzarro Capricio curioso & novo, *ivi* 1607—Alcune risposte sententiose dell' Echo di Mutio Gaio. *Viterbo, G. Discepolo,* 1605—Fidelissimi (G. B.) Giardino Morale. *Bologna, N. Tebaldini,* 1622
(14 *Pieces,* 4*to.*)

These quarto editions of the facetious works of Croce are much rarer than those printed in a smaller size. The last two works have been placed here because they are written in the style of Croce's publications. M. Duplessis speaks of the *Giardino* of *Fidelissimi* as a very rare book.

169 CROCE (Giulio Cesare) Opere varie, cioè, Scherzi overo motti giocosi, *Bologna, B. Cochi,* 1607—Caso compassionevole et

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lacrimoso lamento di dui infelici Amanti condannati in Bologna 1587, *ivi* 1617—Lamento di un galant' huomo il qual'-havendo fatto una Sicurta per un suo amico, l' ha convenuta pagare, *ivi* 1621—Dono over presente di varii, e diversi cappricci bizzarri, *ivi* 1617—Prato Fioritto di Villanelle bellissime. Parte composte dal Dottor Gratian Violon, *Modona*, (S. A.)—E' Tanto tempo hormai tramutato, sopra un' Amante affamato, & una Cucinera. *Bologna, B. Cochi*, 1612—Echo artificioso e bizzaro, *ivi* 1617—Le tremende bravuure del Capitano Bellerofonte, *ivi* 1615—Lamento di Pontichino, Ladro famoso, *ivi* 1617—Innamoramento di Giulio Cesare Croce in ottava rima, *ivi, per il Moscatelli*, 1617—Scelta artificiosa di settecento cognomi delle Famiglie di Bologna. *Bologna, B. Cochi*, 1617—Cosmografia Poetica, *ivi* 1616—Pronostico perpetuo et infallibile, *ivi* 1617—Molino dalle chiacchiare overo il Battibecco de gli Schioccanti Compagnia nova, *ivi* 1611—Vita, Gesti, e Costumi di Giandiluvio di Trippaldo, *ivi* 1617—A le Gioie Pastori, *ivi, Moscatelli*, 1617—Il tre operetta dilettevole, nella quale si mostra quante cose si contengono sotto il numero Trinario, *ivi, V. Benacci*, 1614—Descrittione della vita di G. C. Croce, *Bologna*, (S.A.) 8vo.—Lamento de una Giovinetta laquale si era mal maridata. (S. L. et A.)—Vezzosetta bella con altre vaghi canzoni nuove. *Ferrara, B. Cochi*, 1617—Amoroso Pentimento di Minutino scritto alla sua bella Novellina, *ivi* 1617—Ghirlanda di Canzonette, raccolta da me Gio. Battista d'Adamo. *Bologna, Moscatelli*, 1616 (22 *Pieces*, 8*vo.*)

The *Ghirlanda* having been made in imitation of the Poems of Croce, is for that reason placed here. M. Brunet, who has written an interesting article on Croce, informs us that the *Vita di G. C. Croce*, forming part of the present collection, is one of the rarest and most curious of the works of Croce.

170 Croce (Giulio Cesare) Opere varie, cioè, Canzone sopra la Porcellina, che si tra giù del Palazzo di Bologna. *Bologna, A. Benacci*, 1584—Banchetto de mal cibati comedia dell'Academico Frusta. *Venetia, S. Combi*, 1608—Rime compassionevoli, sopra la Passione, Morte, e Resurettione del Giesu Christo. *Bologna, Cochi*, 1628—Descrittione della Vita di Giulio Cesare Croce, *ivi* (S. L. et A.)—La Girandola de Cervelli Barzeletta curiosissima, *ivi* 1622—La Scatola historiata, *ivi* 1605—Scala Quadragesimale, *ivi, V. Benacci*, 1603— Stanze nel nobilissimo Torneo, fatto per le Nozze del Signor Piriteo Malvezzi et della Signora Donna Beatrice Orsini, *ivi* 1585—Le Piacevoli e ridicolose simplicità di Bertoldino, *ivi* 1614—Can-

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zone sopra la Porcellina, *ivi*, *V. Benacci*, 1707—Astutie sottilissime di Bertoldo, *ivi* 1611—Breve compendio de casi piu notabili, occorsi nella città di Bologna, *ivi* 1619—Ricercata gentilissima delle bellezze del Furioso, *ivi* 1617—Invito generale di tutti i Nasi per andare alla guerra de Meloni, *ivi* 1617—Lamento universale sopra la morte di M. Giulio Cesare Croce, composte per Camillo de Conti di Panico, *ivi* 1609

(15 *Pieces*, 8*vo.*)

A collection of facetious and scarcely known works.—*See* BRUNET'S *Manuel*, *Article* "*Croce.*"

171 CROCE (Giulio Cesare) Opere varie, cioè, Intrichi Rumori, chiacchiare viluppi & fracassi, *Bologna*, *V. Benacci*, 1601—Grandissimo Contrasto occorso fra una Massara & una Contadina su la piazza di Bologna per cagion d' una ricolta, *ivi* 1617—Questione di varii linguaggi dove s' intende le ragioni, allegate da diversi galant huomini corsi à questo rumore per far la pace, *ivi* 1617—Chiacchiarementi, Viluppi, Intrichi, Travagli, e Cridalesmi, *ivi* 1617—Testamento ridicoloso d' un Contadino del Ferrarese, *ivi* 1617—La Scatola historiata, *ivi* 1617—La Gran Crida fatta da Vergon dalla Sambuca per haver perso l'Asino del suo Patrone, *ivi* 1617 (7 *Pieces*, 8*vo.*)

All these Pieces were written in various dialects, and may be cited amongst the most curious of the productions by Croce.

172 CURTIUS (Quintus): *russia, joints, gilt edges*

4*to.* *Per Vindelinum Spirensem, (Absque anno, sed circa* 1470)

"Another very rare edition. . . The La Vallière copy sold for 620 francs." —BRUNET. This copy has very large margins, and is in perfect condition. It is a magnificent volume.

173 CUSPINIANI (Joannis) de Imperatoribus Romanis Commentarius

brown morocco, in compartments, gilt edges *folio.* *Basileæ*, 1540

Magnificent Italian binding of the XVIth Century, in morocco, in compartments of different colours, with a medallion stamped in the centre of both sides of cover. This copy, in perfect preservation, comes from a collection formed, according to some, by Mecenate, and according to others, by Demetrio Canevari. These bindings, well known to amateurs, are truly real objects of art; and the figures seen on the medallions must have certainly been designed by an artist of the highest order. They are much rarer than the bindings called, by ellipsis, Grolier or Majoli, especially when the compartments are formed of various colours, as in the present volume. See *Libri's* INEDITED MONUMENTS.

174 DAMA ROVENZA dal Martello, nel quale si puo vedere molte sue prodezze & come fu Morta per Rinaldo

woodcuts, brown morocco, gilt edges, by F. Bedford

4*to.* *Milano, Valerio Meda*, 1580

A very fine copy of a Romance of Chivalry, which is scarcely known.

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175 DANTE, Convivio
red morocco, gilt edges, by F. Bedford
4to. Firenze. Francesco Bonaccorsi, 1490

Fine copy of this first edition of the "Convivio."

176 DANTE. Credo che Dante fece quando fu accusato per heretico allo Inquisitore a Ravenna
black letter, *brown morocco, gilt edges, by F. Bedford 4to. s. l. & a.*

An edition in long lines (4 leaves), with a curious woodcut portrait of Dante, for which the author was inspired by the celebrated painting in Florence Cathedral. This edition is different from all those mentioned by Brunet. It is in long lines (40 to an entire page), and must have appeared about 1500.

177 DANTE, la Divina Commedia. MANUSCRIPT OF THE XIVTH OR BEGINNING OF THE XVTH CENTURY, ON VELLUM, WITH MINIATURES
brown marbled calf, dentelle borders, gilt edges, (ancient binding)
folio. SÆC XIV—XV.

MAGNIFICENT VOLUME, *admirably written, quite complete, and in perfect preservation.* Each *Cantica* is preceded by a *Racchoglimento* in verse, generally attributed to Jacopo Alighieri the son of Dante. At the head of these three Abridgments, as also at the commencement of the three *Cantiche*, are ornaments in gold and colours, composed of flowers and small figures, wonderfully executed. Besides these Miniatures, the first page of the *Inferno* is ornamented with a magnificent miniature border, composed of flowers, candelabras, and birds, with several angels, and the portrait of Dante in a small medallion placed in the upper margin. At the bottom there is a shield containing the arms of the person for whom this MS. was executed. The initial letters of all the Cantos are also very delicately painted in gold and various colours.

The text of this MS. is very pure and extremely correct, and completely harmonious with the artistic beauty of the volume. Not only has the copyist (who was certainly a Tuscan) reproduced as correctly as he could the text of the Poem, but there is also to be met with in this MS. various readings most worthy of notice, and several of them not to be found in the best editions. It would be impossible to present in a Sale Catalogue a sufficient number to mark its importance, inasmuch that sometimes important variations are to be met with in editions which are hardly known; and it would be utterly impossible to assert, without a fear of deceiving, that such or such a variation was absolutely inedited.

However, we shall proceed to give a small number of these various readings, found by chance in comparing the Manuscript with the edition of the "Divina Commedia," issued by Comino in 1727, not uncommon and a tolerably good one, in such a way that it will be easy to verify these variations, of which the first has already been pointed out by others.

Edition de Comino.	*Manuscrit.*
(Inferno, C. X. v. 24). Piacciati di restare in questo loco.	Piacciati di ristare in questo loco.
(Ibid v. 85). Ond' io a lui lo strazio e' l grande scempio.	Ond' io a lui lo strazio e il crudo scempio.
(Paradiso, C. XV. v. 103). Di cujo e d' osso, e venir dallo specchio.	Di cuio il dosso, e venir dallo specchio.

It must be added, that, with the exception of the word "crudo," which ap-

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pears in the first edition of *Jesi*, none of those readings appear in any of the first four editions of Dante, splendidly reprinted together, in 1858, by the munificence of Lord Vernon, admirably seconded by the knowledge and science of M. Panizzi.

We believe that for a long time past no manuscript of Dante has been offered for sale that can compare with this, either for importance of text or for the interest it deserves as a work of art.

178 DANTE Alighieri, la Divina Commedia
folio. Fiorenze, Nicholo di Lorenzo della Magna, 1481

This copy has the two Engravings of Baccio Baldini at the commencement, followed by a quantity of small Miniatures taken from an ancient manuscript of Dante (as may be still seen by the writing on the back of each) and pasted, at a distant period, over the blank spaces left in this edition to receive other engravings it was the intention to place there. Without speaking of the poem of Berlinghieri, this Dante is the second book with a date, wherein are to be found engravings on copper. This volume is in very excellent preservation; and, as regards the size of the margins, truly extraordinary. It is the only copy in which we have seen the plate at the bottom of the first Canto entire, it being almost invariably cut into by the binder. The lower margin of this volume exceeds four English inches in height, and the engraving fills entirely the height of this margin. Two leaves (C i and corresponding leaf) are duplicate, C ii and its correspondent being deficient.

It may not be useless to observe that the "Monte Santo" of Bettini, the "Cosmographia" of Berlinghieri, and the "Dante" of 1481 (here described), containing the most ancient figures on copper known, were all three issued at a slight distance of time one after the other, from the press of *Nicolo Todesco* at Florence.

179 DANTE. Le Rime

MANUSCRIPT ON PAPER OF THE XVIth CENTURY, with the following stamp at end: "Ex MSS. Xav. Card. Gentili."

Manuscripts of the lyric Poems of Dante, as is well known, are much less numerous than those of the "Divina Commedia." This comprises 48 leaves in the writing of a Tuscan, presenting a very pure text, and offering some interesting various readings.

180 DANTE E PETRARCA, Rime, con *Rime antiche di diversi autori Italiani,* (P. Tedaldi, Guittone d'Arezzo, etc.) MANUSCRIPT ON VELLUM of the XVth Century (1427)
blue morocco, dentelle borders, gilt edges 4*to.* SÆC. XV. (1427)

Pretty Manuscript, well written, and ornamented with initial letters in gold and colours. It commences with the "Triumphs" of Petrarch, which occupy 35 leaves, at the end of which is the following inscription in red letters:—

"Questi sono li trionfi de Mess. Francescho petrarcha finiti p̄ s̄ Gabriele di Francescho da parma ora in le stinche di firenci (*sic*) a dì 10 di magio 1427."

These *Stinche* were used as the Debtors' prison at Florence, and it appears that at this period the prisoners sought a relief from *ennui* by the cultivation of letters. It was in the *Stinche* that John Villani wrote a

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part of his admirable "Chronicle;" it was in the *Stinche* that Cennini wrote his famous "Treatise on Painting;" and it was in the *Stinche* that Ser Gabriele di Francescho da Parma formed this interesting compilation.

As is known, Manuscripts of the lyric Poems of Dante are far less numerous than those of the *Divina Commedia*. The text of these *Rime* in this manuscript is very pure, of which the second part is free from those Lombardisms which are met in the "Triumphi" copied by Ser Gabriele, and must have been written by a Tuscan. The form of the letters even indicates that this second part of the manuscript is rather more ancient than the "Triumphs" contained in the first part copied in 1427.

At the foot of the recto of folio 122 of this Manuscript we read the following words:—"Qui finischo venti Canzoni di dante aldighieri et sei sonecti, Sequita una canzone del decto dante in francioso, p lettera, e uolghare."

The rarity and difficulty of finding a good text of the "Cianson . . . in lingua trina" is but too well known. Here, however, we have not only an excellent text, but also an ancient marginal translation into Italian, which determines and confirms the sense of it. After this "Cianson" are to be found the following pieces:—

"Canzone per Santa Caterina.—Canzone per Santa Magdalena.—Il credo."

At the end of this last piece we read—

"Finisce que il divoto parler di Dante Aldighieri Fiorentino."

Lastly, we find 19 pages of *Rime Antiche* by different authors. One of these Pieces (folio 140) finishes thus:—

"De canzonetta uera di sentenza
Di peraccion thedaldi da Firenza
Ua a giouani, a mezani, e a vecchiardi
Di caben (che a bien) far per lalma nō sain tardi."

This Peraccion (or Pier Accio, as the name is bungled) Tedaldi, whose inedited writings exist in the Vatican Library, is indicated by Alacci in his "Index of Ancient Italian Poets."

To show the purity of the text contained in this Manuscript, it will suffice to compare the first line of an admirable sonnet of Guittone d'Arezzo, at folio 134, where we read—

"Huomo ch' è saggio non corre leggiero,"

with that as given in the edition of Allacci (*Poeti Antichi*, p. 388), where it is given thus—

"Homo che sazo non a cor lezero."

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SECOND DAY'S SALE.

SATURDAY, 26 JULY, 1862.

LOT 181

DANTE. La Spada di Dante & Alighieri per Messer Nicolo Liburnio . . . racolta

red morocco, gilt edges, (ancient binding)

8*vo*. *Vinegia, Giov. Ant. di Nicolini da Sabio,* 1534

DOGE FOSCARINI'S COPY, with his Arms on sides, of a small work unknown to Brunet, and not common. This little volume consists of 24 leaves (with Signatures A—F), and contains a large number of verses from Dante, arranged methodically.

See also "Dante" in Supplement.

182 DANTE (Francisci), Alighieri, Dantis tertii filii, Antiquitates Valentinæ: *morocco, gilt edges, by F. Bedford*

8*vo*. *Romæ, Bladus, (circa* 1537)

Pretty copy of an uncommon book. The writer belonged to Verona, and was the descendant of the immortal author of the *Divina Commedia*. Tiraboschi mentions this work, which is so rare that Maffei believed the first part was never printed.

183 DATI (Gori) La Spera. MANUSCRIPT OF THE XVTH CENTURY, ON VELLUM, (24 *leaves,*) WITH MINIATURES

vellum *folio.* SÆC. XV.

MAGNIFICENT MANUSCRIPT, ornamented with Miniatures and Maps, cosmographical and geographical, excellently executed in gold and colours. At the bottom of the first page are the arms of the Piccolomini of Aragona, a branch of the family of Piccolomini to which the illustrious Pope Pius II belonged. Amongst the miniatures with which this MS. is enriched is the *Tower of Babel*. The geographical maps contain Asia, from Tartary to the Indian Ocean, Palestine, the Coasts of Asia Minor, Egypt, and the Coasts of Africa (in several parts), from the Isthmus of Suez to the Canary Islands. The names of the towns and seaports, even on the coasts of the Atlantic, are in Italian and not in Portuguese, which does not accord with the opinion of certain learned men, who assert that the Italians took from the Portuguese (even to the names) all their knowledge of the Western Coast of Africa.

That which excites a peculiar interest in this MS. is that in the three

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small maps of the world which it contains (on folio 2, 7, and 14) may be distinctly seen *Africa surrounded by the sea*, and not united to an imaginary Antarctic Continent joining China, and forming a closed basin of the Indian Ocean, as in the Geography of Berlinghieri.

In this Poem, which stops at Sebastopol and the Don, are to be found several names of countries which serve to render intelligible the geography, sometimes so ludicrous, of the ancient Italian Poems of Chivalry. The reading of a work, written according to all probability towards the end of the XIVth Century, and in which, amongst other inventions, will be found the application of the watch (very imperfectly, however) to the determination of the longitude at sea, offers a peculiar interest.

In this Manuscript the Poem is divided into four books, whilst in the ancient editions there is no division whatever.

In the following article will be seen that some learned men have attributed this work not to Goro Dati, but to his brother Leonard, General of the Order of Dominicans, who was one of the judges (or assassins) of John Huss. See *Libri's* INEDITED MONUMENTS.

In every respect this Manuscript is worthy of the highest interest. See *Libri's* INEDITED MONUMENTS.

184 DATI (Gregorio) la Spera
18 *leaves* *folio.* (*Absque ulla nota, sed circa* 1471)

A very large copy, with broad margins and rough edges, in perfect preservation, of a very rare Poem, of great importance for the history of the Italian sciences. This is the copy described by M. Brunet in his 1860 edition of the "Manuel," no other being known. One glance is sufficient to be convinced that this edition dates back to the period when the first Italian Poets were printed. According to some writers this Poem, instead of having for its author Gregorio or Goro Dati, was composed by Leonardo Dati, to whom it is ascribed in two manuscripts. But they who are aware of how many manuscripts contain false names of authors, and how often the most detestable rhymes are, for example, attributed to Dante in ancient manuscripts, will seek for better authorities before robbing Goro Dati of the honour which is attributed to him, not only by numerous manuscripts, but also by the old editions.

185 DES PERIERS (Bon Aventure, *sic*) les Nouvelles recreations, etc.
red morocco, gilt edges
16*mo.* *Paris, par Galeot* (*sic*) *du Pré* (*sans date*)

Pretty copy of a very amusing book. M. Brunet, who has described this edition (without date) in the last edition of his "Manuel" (1860), says that the volume consists "of 204 leaves, of which one blank, besides a Sonnet and the Table." In reality, however, this volume has 296 leaves, besides a sheet Pp of 8 leaves, containing a Sonnet, the Table, and a blank leaf at end. The leaves are numbered up to 294 (before the Sonnet); but as, besides other inaccuracies in the printing, between folios 159 and 160 are to be found two leaves, numbered in error 107 and 159, and which might be deficient without the fault being detected at a glance, these two leaves added to the 294 numbered ones render the total of leaves with numbers 296, to which must be added the aforesaid 8 leaves at end forming sheet Pp. See also *Supplement*, No. 591.

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186 DIALECTS. Figaro (Tuogno da Crespaoro) smissiaggia de Sonagitti, canzon e smaregale in lengua Pavana
in parchment 4*to. Padova, Ioan Cantoni,* 1586
"A fantastical work, become very rare, and in which are to be found Poems in the rustic dialect of Padua, on subjects taken from Petrarch."—(BRUNET.)
This book contains 52 leaves without pagination (with signatures A—N.) On the title stands *Parte prima,* but this is all that appeared. For the subjects imitated from Petrarch, see sheet F. The other poetical pieces contained in this volume are by no means Platonic.

187 DIALECTS. Frottola del Villan per il venerabile homo ditto Calcagno; black letter, *in* 3 *columns,* (S. L. et A. *circa* 1520).—El Contrasto del matrimonio de Tuogno e de la Tamia. Item un bel testamento di un altro villan da havere grande piacere, & el Pianto de la Tamia; black letter, (S. L. et A. *circa* 1530.)—Composizioni fatte in lode del sereniss. Tomaso Spinola Duce di Genova, *Genova, G. Pavoni,* 1614.—Traducione del Caos in ottava rima fatta per el Dotor Gratian Partesana nella sua lingua: *portrait, red morocco; Venetia, F. Prati,* 1587.—Capitoli da osservarsi inviolabilmente, da tutti i confrati della onorabile Compagnia della Lesina: *red morocco; stampata per ordine de gli otto Operai di detta Compagnia,* (S. L. et A.) 5 vols. 4*to*
Works which are little known. The first two are in the dialect of Padua; the third contains Poems in Genoese; and the Capitoli contain Venetian Patois and Macaronic.

188 DIALECTS. Frottola di una Cingana (Gipsey) di dar la uentura a le donne in maschera. Con vn contrasto d'un Massaro, & dui Villani, etc.
ruled, citron morocco, filleted, gilt edges, by Thompson
8*vo. Venetia, D. de Franceschi,* 1571
This work in various Dialects was unknown to Gamba. The *Contrasto* is a small *commedia contadinesa.*

189 DIALECTS. Kyrioles ou cantiques qui sont chantés à l'Eglise de Mesdames de Remiremont par de jeunes filles de différentes Parroisses (*sic*) des Villages voisins qui sont obligez d'y venir en Procession le lendemain de la Pentecôte
uncut, olive morocco, filleted, with the Cross of Lorraine on sides
8*vo. Remiremont, Cl. N. E. Laurent,* 1773
Pretty copy of an uncommon collection. These Poems are written in French mixed with Lorraine words, (for example: "Criaulé, criaulé, chantez. Yaulé.") In the volume are four large wood-engravings, with xylographic inscriptions.

190 DIALECTS. Modo Novo d' intendere la lingua zerga cioè parlar forbesco: *brown morocco, in compartments, gilt edges, by Hardy*
8*vo. Venetia, Fab. & Agost. Zoppini,* 1584
Charming copy of a curious little book of 12 leaves, the last of which is blank. In it are found a Vocabulary and Poems in Lingua Zerga (Argot or Flash-

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terms). This work has recently been reprinted on account of its rarity. M. Brunet, who cites several editions more modern, does not seem to have been aware of this.

191 DIALECTS. Opera de Frontignan, en vers languedociens. MANUSCRIPT, *dated* 1679, *vellum* 4*to.* SÆC. xvii.

This is a tolerably considerable work, which appears not to be known. At the end is added the "*Regrets Gascons* sur le mort don Praube feu Sarret (en vers *Gascons.*) *Paris*, 1649, in-4."

192 DIALECTS. Rabisch dra academiglia dor compa Zavargna, nabad dra vall d'Bregn
red morocco, gilt edges, by F. Bedford
12*mo.* *Milano, Gio. Battesta Bidelli,* 1627

An almost unknown Collection of Poems written in the dialect of Bregno by the celebrated painter Paolo Lomazzo, author of the *Treatise on Painting.* There is at end a Vocabulary very necessary for the intelligence of these Poems, as may be conceived by two words only taken from the first page of this Vocabulary, viz. *Ardiglion* (prontezza), and *Asbæ* (in quantitate). At the commencement are compositions in Greek, Latin, Spanish, Italian, French, Genoa Dialect, Argot, (Flash or canting terms,) and in Macaronic Latin. These latter appear to have escaped the researches of the learned M. Delepierre.

193 DIALECTS. Romances de Germania de varios autores con el vocabulario para declaration de sus terminos y lengua
morocco, by F. Bedford
elongated 12*mo.* *Caragoça, Iuan de Larumhe,* 1644

Pretty copy of a curious work which sold for £2 2*s.* in Heber's sale. These ancient Poems (with a Glossary), written in the flash language of the Gipsies, are at the present time rarely to be found.

194 DIALECTS (Romansh). Compendium elencticum religionis inter no Reformats & ils Papals . . . scrit insembel, tras Henricum Robarum, etc.: *calf, blind-tooled*
8*vo.* *Stampa in Scuol tras Spedar Dorta,* etc. 1721

A very singular book in the dialect of the Grisons. The dispute concerning Antichrist is remarkably curious.

195 DIALECTS (Romansh). Præparatuin sün la S. Tschaina . . . Our dal Original Frances da l' Sgr. Carl Drelincurt vertien in Romansh in l'Ao 1661
brown morocco, blind-tooled, with clasps
16*mo.* *Stampo in Straeda træs Nnot Ianet,* 1696

This small volume of 181 numbered pages (with another leaf for the title-page) contains at end a *Canzun in Romansh*, with music. It is rare, as are all the books printed in the Grison dialect.

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196 DIALECTS. Sermon da far in Maschera ad una sposa in lingua Bergamasca, con due canzonette in lingua Venetiana
frontispiece, red morocco, gilt edges 8*vo.* (*Venetia, circa* 1550)

For other works in Dialects, see *Catalan*, *Croce*, *Music*, and *Dialects* in Supplement.

197 DIONE Historico
brown morocco, in compartments, gilt gauffré edges
4*to. Vinegia, Zoppino,* 1533

Beautiful Italian binding of the XVIth Century, covered with gold tooling in the Grolier style, and in perfect preservation. This copy belonged to Eurialus de Silvestris, with his name and the initials A. R. stamped in gold on sides. See *Libri's* INEDITED MONUMENTS.

198 DIONIS Vita Augusti, Græce. MANUSCRIPT OF THE XVITH CENTURY, ON VELLUM (136 pages), 2 vols. in 1
red morocco, joints, gilt edges 12*mo.* SÆC. XVI.

This wonderful Manuscript, which is truly a monument of Calligraphy, belonged to Cardinal Alexander Farnese, the famous protector of Art, and the patron of Giulio Clovio: his name and his arms are on the first page of each of the two parts contained in the volume; and such is the perfection of the small miniatures which enrich these two pages, that it appears impossible that they should not be by Giulio Clovio himself, who, as we are told by Vasari, excelled in small subjects and delighted to depict (as may be seen in this admirable little gem) men the *size of ants*. This manuscript came from Rome and belonged in the last century to the famous Assemanni, the librarian of the Vatican, who has written his name and the date of 1759 on the first fly-leaf.

199 DIONYSII Areopagitæ opera, quæ extant. In eadem Maximi Scholia. Georgii Pachymeræ paraphrasis. Michaelis Syngelii encomium. Latine omnia mox edenda (Græce)
olive morocco, in compartments, (ancient binding)
8*vo. Parisiis, G. Morellius,* 1562

French binding in compartments, the sides richly gilt in the Grolier style, the back elegantly tooled in gold, with *gauffré* edges. This copy is in perfect preservation without any restorations. This volume, which entirely agrees with the description given by M. Brunet, appears to have been taken off separately as the works of St. Dionysius, like the large paper copy formerly belonging to Meerman. This copy bears on the title-page the autograph signature of "*Cl. Coignet Advocati*," in a writing of the XVIth Century. Compared with No. 281 in this Catalogue, which belonged to Susan Coignet, this copy of Dionysius proves that the taste for fine bindings was far spread at this period in the Coignet family.—See *Libri's* INEDITED MONUMENTS.

200 DISEGNI ANTICHI. A COLLECTION OF 18 ORIGINAL DRAWINGS BY EMINENT ARTISTS

Eighteen magnificent Designs, of which 3 by Michel Angelo Buonarroti, 5 by Bandinelli (one with his signature), 1 by Mantegna, 1 by Ribera, 1 by Giulio Romano, 1 by Rubens, 1 by Parmegiano, 1 by Matteo Roselli, 1 by Pietro da Cortona, 1 by Martin de Vos (signed with date of 1582), 1 by

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Carracci, &c. chiefly from the Collections of Sir Thomas Lawrence and Mr. Woodburn. Amongst the Designs of Michel Angelo there are two of a young man, nude, seated in positions slightly different. It is a figure of which Michel Angelo has made numerous studies; for it is found, with some change, in a Design, also by Michel Angelo, exposed for public view amongst the *chefs-d'œuvre* in the British Museum. The signature of Bandinelli is on a study of skeletons. The Design of Ribera (Spagnoletto) is magnificent. It is a large Bacchanalian subject of surprising truth. It has been engraved with some slight changes. The engraving, which is inscribed "*Joseph a Ribera Hisp*[s] *Valenti*[s] *Setaben f. Partenope*, 1628," accompanies the drawing. In the Design of Rubens there is a large Cameo representing Claudius and Agrippina, with inscriptions in the autograph of this great artist. It is probably one of the Sketches he addressed to his friend Peiresc. The Design of Pietro da Cortona represents the Vulcan which is in the Pitti Palace at Florence, and is accompanied by an engraving by Bloemart presenting some changes. The Drawing of Martin de Vos portrays the Destruction of Jerusalem, and is very fine. Lastly, the Design of Mantegna, which is admirable, and quite in a peculiar style, has been often described. (See *Strutt's* DICTIONARY OF ENGRAVERS, Introduction; *Roscoe's* CATALOGUE, &c.)

201 DISEGNI ANTICHI. TEN ORIGINAL DRAWINGS BY LEONARDO DA VINCI

TEN ORIGINAL DESIGNS BY THE FAMOUS LEONARDO DA VINCI, of which 9 are from the Collections of Crozat and Sir Thomas Lawrence, and one purchased at a public sale in Dublin. All, or nearly all, bear inscriptions reversed, which often serve to conceal the works of this wonderful man; and one of them (whereon are also designs for machinery) is almost covered with them. Amongst these admirable Drawings there is one which deserves particular attention, as, owing to the difficulty of deciphering the inscriptions thereon, there has slipped into the Catalogue of the Woodburn Sale (4th June, 1860, Nos. 1038—1063), wherein these designs were sold, an inaccurate interpretation of the drawing we have alluded to. In No. 1047 of this Woodburn Catalogue it is stated that the Design in question is "*a curious allegorical battle of contending winds with inscriptions*," whilst in truth, however, this wonderful sketch does not represent a battle of the winds, but a much more cruel warfare waged against Genius by all the evil Passions. The words *Merito* (in those days there was really genius which was simply named merit), *Ignoranza*, *Superbia*, *Ingratitudine*, *Invidia*, *Fortuna* (which are not names of winds), written by Leonardo da Vinci, according to his custom, from right to left (*Ignoranza* and *Superbia* being the only words written from left to right), leave no doubt as to the signification of this sketch, in which all the passions are agitated with extraordinary violence. The reverse of the leaf contains five admirable whole-length figures and a very fine head. In conclusion, we give a list of the 10 drawings of Leonardo da Vinci forming this lot:—

Folio 1 Drawing of a leg, with the thigh, having an inscription of 4 lines in red chalk.
2 Three heads, of which two are magnificent caricatures, and the other an admirable figure of a young man.
3 A sketch with a pen of the Nativity, with numerous figures.
4 A horse with geometrical proportions and inscriptions.
5 A sheet of figures and ornaments, with some Arabic numerals.
6 A leaf with 7 heads, 6 being caricatures, which it is impossible

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to look upon without being convulsed with laughter, and the seventh a very beautiful head of an old man.

7 A leaf containing 8 admirable caricatures.

8 A leaf containing much writing (from right to left) in the autograph of Leonardo Da Vinci, with some scientific sketches.

9 A leaf containing a large caricature of a female.

10 A sketch with inscriptions, representing the combat waged by the evil Passions and Fortune against Genius, who is advancing to enlighten the world with torch in hand. *It is truly a wonderful composition.* To the left, Ignorance and Pride hold themselves apart; in the centre, Genius bearing a torch is forcing an advance in spite of Ingratitude, who is tearing him behind his back, and of Envy, above whom he is rising, who is endeavouring to retain him below. In face of him the wind of Fortune is blowing with extreme virulence, and striving to extinguish his light. Despite all obstacles, we feel that Genius is gaining ground. It is, we repeat it, a wonderful piece, motion and life breathing in every line. Under this allegory Leonardo Da Vinci has doubtless represented the battle he had to sustain during the greater portion of his life. Posterity has done him ample justice. His contemporaries, as is usual, remained indifferent. We do not believe that for a length of time so extraordinary a series of designs by Leonardo da Vinci has been offered in one lot for public competition. See *Libri's* INEDITED MONUMENTS.

202 DISEGNI ANTICHI. "Petri Pauli Rubeni architecturæ studia et delineationes manu propria."
in the original calf binding, gilt in compartments *folio*

An admirable collection formed (as the gilt binding proves) more than two centuries ago. The title, as given above, is printed and old. The volume comprises 127 leaves very irregularly numbered. No description could convey any sufficient idea of these wonderful Designs, in which the great Flemish painter has lavished all the riches of his inexhaustible imagination. THEY MUST BE SEEN TO BE DULY APPRECIATED. Everything is to be found therein; from the most majestic of domes and the boldest pinnacle down to the furnishing of a boudoir, Rubens has designed the whole. Sometimes incessantly studying his subject, he reverts to it twenty times, in order to vary in a thousand different ways even to the introduction. Of these Designs of variations, which seem so little in conformity with the impetuous nature of his genius (see, for instance, folio 42) sometimes proceeding from a stroke he traces with difficulty a few dashes, and then passes on to something else. The *cheminée* (the mantelpiece with supports round chimney-opening) at folio 30, the picture-frame at folio 13, the chairs on folios 12, 24, 28, are each in their kind a true *chef-d'œuvre*. Sacred vases and profane ornaments, pyxes, drinking-cups, amphoræ, arms, corner-pieces, are all to be found herein; all are brilliant in this collection, wherein are also to be found some charming sketches for pictures (as at folio 89). We have already stated that the volume consists of 127 leaves; but on these leaves we confidently affirm will be found a thousand Designs of all dimensions. See *Libri's* INEDITED MONUMENTS.

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203 DISEGNI ANTICHI. A Collection of 52 Original Drawings, executed in the XVIIth Century in pen-and-ink and in water-colours, by the celebrated Gio. Francesco Barbieri, surnamed IL GUERCINO, of Cento

mounted on tinted paper, leaving the reverses visible, and half-bound in one volume, with morocco back *folio.* SÆC. XVII.

This magnificent collection contains many of the figures which have given celebrity to this painter. Amongst these are, for instance, the St. Jerome, the Visitation, the Magdalen, the Amazon, the Sower of the Gospel, the Young Shepherd, and an ETERNAL FATHER, which Guercino made in one night for the Nuns of Pozzo Rosso, and which at Bologna, where it is still to be seen, is considered a *chef-d'œuvre*. Many of these drawings (amongst which the most remarkable are the Amazon and the Sower), are traced on paper of which the reverses are filled with rough draughts of letters written by Guercino in reply to certain orders. See *Libri's* INEDITED MONUMENTS. A letter from the learned Mr. Carpenter of the British Museum, whose critical eye and obliging disposition are universally known, implicitly confirms the genuineness of these beautiful drawings. See particularly the Designs at folio 3, 5, 13, 30, 32, 42, 45, 49, 52 of this volume.

204 DISEGNI ANTICHI. A volume of nearly 200 Original Drawings by Great Masters, including Raffaelo, Michel Angelo, Correggio, the Carracci, &c. &c.

vellum, (107 *leaves*) *royal folio*

This wonderful collection has been formed years ago, as will be seen by the binding, and by the notes (several of which are in Spanish), which an ancient possessor has added to most of the Designs, amounting to nearly 200. Some of these notes are by the celebrated Azara, formerly Spanish Ambassador to Rome, and a great collector of artistic monuments. Some beautiful drawings by Pinelli, Camuccini, Metz, &c. without any Spanish inscriptions, have been subsequently added at the end. It would be impossible to give in a Sale Catalogue a detailed list of all these Drawings, and we must, therefore, content ourselves with drawing attention to the following:—

Folio 1 A Battle, by Giulio Romano.
2 The Sower, by Raffaelle.
6 and 7 Several Nudes, by Michel Angelo.
8 A Grand Drawing of a Church, by F. Zuccaro.
9 Four Infants, by *the* Carracci.
11 A Nude, by Caravaggio.
13 A Design by Gennari (*signed*).
15 The Convulsion, by Titian.
18 A Battle, by Caravaggio.
20 Piety, by Michel Angelo.
22 The Assumption, by Lanfranco.
32 The Woman taken in Adultery, by Poussin.
38 The Annunciation, by Lanfranco.
41 Two admirable Nudes, by Michel Angelo.
50 Boethius in Prison, by Annibale Carracci.

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57 A young Female Kneeling, by Parmigianino.
63 A study of Tritons and Sea-horses, by Carracci.
66 THE VISION OF EZECHIEL, BY RAFFAELLO; A GRAND AND MAGNIFICENT SKETCH OF ONE OF THE MOST FAMOUS PICTURES OF THIS GREAT PAINTER.
69 The Crucifixion, by Dom. Piola, a very rare, very beautiful, and very large design, of a very singular form, &c. &c.
See *Libri's* INEDITED MONUMENTS.

205 DISPUTATION (la) de l'Asne contre frère Anselme Turmeda
red morocco, dentelle borders, gilt edges
16*mo*. *Lyon, par Laurent Buyson,* 1548

Charming copy of this sprightly facetious piece. "An uncommon edition, of which a copy bound in blue morocco with dentelle borders sold for 22 francs Chardin . . . . and would be dearer now."—BRUNET.

In this small book, which contains tales very agreeably told, is also to be found the Prophecy of the Ass in French verse, occupying 17 pages.

206 DIVIZI (Bern.) La Calandra, commedia
red morocco, filleted, gilt edges 8*vo*. *Fiorenza, Giunti,* 1559

This copy has the golden fleece stamped in gold on 10 pieces of green morocco inlaid on the sides of the red morocco binding. These bindings are oftimes attributed to Longepierre, but this is doubtful. In this instance the workmanship appears to have been executed in England about the commencement of the last century.

207 DORTA (Garcia) coloquios dos simples
brown calf 4*to*. *Goa, Ioannes de endem,* 1563

"A rare edition . . . . marked £3 3*s*. in the Catalogue of Payne and Foss for 1830."—BRUNET.

It is one of the earliest books printed in India, and Mr. Grenville thought it was the very first. (See, however, *Compendio spiritual da Vida Christiāa*, in the present Catalogue.) It is exposed at the British Museum (in Case XIII) amongst the greatest bibliographical curiosities, and merits particular attention not only for the curious facts contained therein respecting India, but also on account of a copy of verses addressed to Count de Radondo, Viceroy of India, by the great poet Camoens, who happened to be at Goa whilst the book was printing. "This piece," adds M. Brunet, "has not been reprinted in the works of the author."

Notwithstanding the money-value, which almost unknown verses of Camoens would confer on this volume, and despite every desire which, according to M. Brunet, makers of certain catalogues have of exaggerating the value of books, we find ourselves under the dire necessity of refusing to avail ourselves of an occasion so generously afforded to us by the learned author of the "Manuel;" to *exaggerate* the value of this volume of Dorta. The truth, however, is that the verses addressed by Camoens to Don Francisco Coutinho, Count de Radondo, said never to have been reprinted, are in all the editions of the works of Camoens we have had occasion to consult. For instance, they will be found at p. 254 of Vol. II. of the Obras of Camoens printed at Lisbon in 1782, and in subsequent editions, such as that forming a portion of the *Bibliotheca Portugueza*, &c.

This copy has large margins, and is in its primitive binding, but has a

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wormhole in the side margin extending through about 40 leaves (commencing with folio 167). M. Brunet inadvertently asserts that the volume consists of 217 leaves. What the volume ought to contain is as follows: 8 preliminary leaves (the first being blank), followed by 249 leaves numbered from 1 to 249 (with signatures A—Z and Aa—Hh); then a blank leaf followed by a supplementary *colloquio* on signature Ii, containing 8 leaves erroneously marked 210, 211, 210, 210, 212, 212, 212, 217 (making in all 266 leaves, instead of 217). For the interest of collectors it has been thought desirable to give an exact collation of a work so little known yet so interesting. The author calls himself Dorta on the title-page, and is called Dorta in the privilege; but the name has been written in different ways, and Brunet has placed him in his "Manuel" under ORTA.

208 DRAYTON (Mich.) the Barrons wars in the reigne of Edward the Second. With England's Heroicall Epistles: 2 parts in 1, *portrait inserted, russia, filleted, gilt edges*

8*vo.* *London, printed by I. R. for N. Ling,* 1603

Fine copy of a book cited by Lowndes without having seen it, and therefore unable to give a description of it. It contains 4 preliminary leaves, unnumbered, followed by *The Barons' Wars*, paged 1 to 159 (although the last page ought to have been marked 155, owing to an error in the numeration which skips from 144 to 149), and concluding with two unpaged leaves. The *Epistles* are numbered in leaves (and not paged as the *Wars*), the last marked 103, followed by 67 Sonnets without numeration.

A note at the commencement has pointed out the rarity of this first edition, adding that the binder of the volume has inadvertently placed the *Epistles* before the *Wars*.

Another edition, published in 1605, of Drayton's Poems, sold for £16 15*s.* at Utterson's sale in 1857.

209 DRUSIANO dal Leone, el qual tratta delle Battaglie dapoi la morte di Paladini: black letter, *in double columns*

brown morocco, gilt edges, by F. Bedford

8*vo.* *Venetia, Alessandro di Vian,* 1553

An edition, unknown to Melzi and Brunet, of a metrical Romance of Chivalry, of which they cite several more modern editions. This small volume contains 48 leaves (with signatures A—F), the last being blank. The title, with a woodcut, is printed in red and black. Some of the leaves are slightly mended.

210 DRUSIAN dal Leone: *woodcuts*

green morocco, dentelle borders, gilt edges

4*to.* *Milano, Valerio & Hieronimo da Meda,* (*Senza anno, ma circa* 1550)

This edition is different from that given by Hieronimo de Meda in 1571. Compare, besides the title and last leaf, folios B 1, B 3, &c. in the two editions.

211 DRUSIAN dal Leone, el qual tratta delle Battaglie dapoi la morte di Paladini: *printed in double columns, with woodcuts*

brown morocco, by F. Bedford

4*to.* *In Milano, Appresso Valerio da Meda,* 1575

An edition of a metrical Romance of Chivalry unknown to Melzi and Brunet, who both cite subsequent ones.

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212 DUBRAVII (Io.), historia boiemica: *red morocco, filleted, gilt edges*
folio. Basileæ, apud Petrum Pernam, 1575

French binding of the XVIth Century in perfect condition. This copy belonged to the CARDINAL DE BOURBON (at one time hailed King of France, with the title of Charles X) having, on the back, his arms and his device with the motto, "*Superat candore et odore.*"

213 DURANDI (Guill.) Rationale divinorum Officiorum
red morocco, in compartments, gilt edges
4*to. Venetiis, Gratios. Perchacinus,* 1568

Italian binding of the XVIth Century, richly and fully gilt on the sides and back, with a Cardinal's arms. See *Libri's* INEDITED MONUMENTS.

214 DURER (Alberti) Epitome in divæ parthenices Mariæ Vitam, &c.
half bound morocco *folio*

These are the first 17 plates of the Life of the Virgin Mary, counterfeited by the celebrated Marc Antonio Raimondi, after Albert Durer's original engravings. We know, from historians of the fine arts, how indignant this piracy rendered Albert Durer, and what to Marc Antonio were the consequences arising from the vile custom adopted by him on this occasion. Besides the monogram of Albert Durer, which Raimondi had not scrupled to use illegally, the last of these plates, in the upper part, bears the monogram of Marc Antonio (MF), inserted, in obedience to the orders of the Venetian Senate, to comply with the just claims of Albert Durer.
Fine impressions of this counterfeit series, which is rarer than the original.

215 EIKON Basilike: *plates, ruled, blue morocco, with Royal arms on sides, (ancient binding)* 8*vo.* (S. L.) 1649

Beautiful copy of this celebrated book, with the Royal arms of England on sides.

216 ERASMI (Desiderii) Adagia
brown morocco, in compartments of different colours, edges gauffré and coloured *folio. Lugduni, Gryphius,* 1550

A magnificent French binding of the middle of the XVIth Century, from the Library of HENRI DE CROY, having his Arms, his Monogram, and his various Devices, in French and Italian, repeated several times on the sides, in gold, silver, and various colours. A facsimile of this binding is given in *Libri's* INEDITED MONUMENTS.

217 ERASMI (Desiderii) Apophthegmata
bound, in compartments, gilt edges 12*mo. Lugduni,* 1555

A pretty French binding of the XVIth Century, in compartments of different colours. See *Libri's* INEDITED MONUMENTS.

218 ERASTO dopo molti secoli ritornato al fine in luce et con somma diligenza del Greco fedelmente tradotto in Italiano
brown morocco, gilt edges, by F. Bedford
8*vo. Mantova, Venturino Ruffinello,* 1596

This Romance is an imitation of the famous "Roman des Sept Sages," as is justly remarked by M. Brunet.

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219 ERKANFRIDÆ Testamentum. MANUSCRIPT ON VELLUM
SÆC. IX.

The Will of Erkanfrida, in Latin, without date, but which, from persons named therein (Adelardus Comes, Waldus, Beverlandus, &c.), certainly belongs to the middle of the IXth Century (circa 850). Erkanfrida held many possessions in the county of Treves, and their enumeration renders it very interesting for topographical German synonymes. In every respect it is a most curious document, written in a German Minion, on a very long strip of parchment. It has been damaged in the upper portion, but the text has suffered but slightly. See *Libri's* INEDITED MONUMENTS.

220 ESTIENNE (Henri) traicté de la conformité du langage françois avec le grec: *calf, filleted, gilt edges, by Simier*
8*vo.* *Paris, Robert Estienne,* 1569

Pretty copy of this first edition with a date. Bound up at the commencement of this volume is another work entitled, *Latinæ linguæ cum Græca collatio ex Prisciano (a Carolo Stephano), Lutetiæ, Carol. Stephanus,* 1554.

221 ETTERLYN (Peterman) Kronica
woodcuts *folio.* *Basel, Michael Furtter,* 1507

"A rare edition of this Chronicle of the Swiss Confederacy."—BRUNET. In this interesting work, one of the engravings (Blatt XV) represents William Tell hitting the apple placed on his son's head. There is a wood-engraving on reverse of title-page. The volume has been slightly repaired.

222 EURIPIDIS Tragœdiæ, Græce: 2 vols.
FIRST EDITION 8*vo.* *Venetiis, Aldus,* 1503

Beautiful Italian binding of the XVIth Century, in olive morocco, covered with gold tooling in the Grolier style, and having gilt *gauffré* edges. Although the binding of both volumes is alike, that of the second is apparently less ancient than that of the first. See *Libri's* INEDITED MONUMENTS.

223 EURIPIDIS Tragœdiæ, Græce
olive morocco, filleted, gilt edges, (ancient binding)
12*mo.* *Antuerpiæ, Chr. Plantinus,* 1571

Count Hoym's copy, in perfect preservation with his arms on sides. This edition "is pretty, and not easily found in good condition."—BRUNET. To complete the description of this edition, as found in the "Manuel," it may not be useless to add that two leaves (between pages 444 and 449) are blank.

224 EUTROPII Historiæ. Codex MS. in membranis, Sæculi XV, cum picturis: *morocco, in compartments* 12*mo.* SÆC. XV.

Italian binding of the XVth Century, in brown morocco, fully gilt on the sides. This Manuscript on vellum is ornamented at the commencement with a geographical map of Ancient Italy, and contains several ancient miniatures. See *Libri's* INEDITED MONUMENTS.

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225 EUTROPII Historia Romana

brown morocco, gilt edges, by F. Bedford

4*to*. *Regia in civitate Cracoviensi Expensis Joh. Haller*, 1510, *in vigilia S. Mathie*

Fine copy of an edition unknown to Panzer. (See *Brunet*.)

226 EVANGELIARIUM. MANUSCRIPT ON VELLUM OF THE VITH CENTURY, *in uncial letters, in a silver-gilt binding of the Xth or XIth Century, ornamented with cloisonnés-enamels and bas-reliefs, enriched with rock-crystals, polished but not cut* (*en cabochon*)

folio. SÆC. VI.

Although here we have nothing but *Fragments* of the Gospels, these fragments are of such antiquity, and the uncial writing of such beauty, that the volume may be considered one of the most precious in existence. It resembles more the writing of the Saint Cyprian (*Bibliothèque Royale de Paris, Suppl. Lat.* 712), of which a facsimile has been given by M. Silvestre in the *Paléographie Universelle*, assigning it to the IVth or Vth Century. This Evangeliarium consists of 18 leaves written in double columns (forming 72 columns in all), without any separation of the words, which follow without interruption. It presents all the characters assigned by the Benedictines and M. Silvestre to the most ancient manuscripts in existence. It is almost entirely without abbreviations, and there are no blunders in orthography. The abridgment X P I is in Greek letters, the Y is without a dot. We have never met with such splendid uncial writing, and there is nothing so perfect in all the plates given by the Benedictines in their *Diplomatique*. As their best this Evangeliarium might be compared with the writing of the famous Evangelists written by S. Eusebius in the IVth Century, noticed in vol. III (page 147) of the *Nouveau Traité de Diplomatique;* excepting that the writing of S. Eusebius is slightly meagre, and that this uncial is still more elegant. The punctuation (as will be seen by the ink) has been added afterwards, with some corrections, as is to be noticed in other rare manuscripts of this period which remain to us. (See, on this subject, the *Nouveau Traité de Diplomatique*, vol. III. pl. 43.) There are several initial letters discreetly ornamented in gold and colours. Amongst the different portions of the Gospels, contained in these 72 columns, is the first part of the Lord's Prayer, with some variations. The following is as it is given in this manuscript, in which we preserve the division by lines, and the connection of the words as well as the subsequently added Nra.

PATERQUI	COTTINIANUM
INCAELIS	DANOBISCOTTI
ES	DIE
SCIFICETUR	ETDIMITTENO
NOMENTUUM	BISPECCATANRA
ADUENIATREG	SIQUIDEMETIP
NUMTUUM	SIDIMITTIMUS
FIATVOLUNTAS	OMNIDEBENTI
TUASICUTIN	NOBIS
CAELOETIN	ETNENOSINDU
TERRA	CASINTEMPTA
PANEMNOSTRU	TIONEM

This precious Evangeliarium was still in existence at Nuremberg at the commencement of the XVIIth Century, and it has been destroyed (with so many other valuable monuments) by ignorant binders. Mr. Tross, a very well-informed German bookseller, established in Paris, having found two of the

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leaves, put himself in search of the rest, and was lucky enough to discover all now described in this No. at the Imhoff Sale in Nuremberg. These admirable leaves served as a covering to several volumes of paper, written on at the commencement of the XVIIth Century by a learned man of Nuremberg. The uniformity of the binding, and the use to which they had been destined, leaves hardly a doubt of the time at which this Evangeliarium was destroyed.

The enamelled covering, which serves as a binding of the box in which these leaves have been recently enclosed, is of *very great beauty and in perfect preservation.* See, on this subject, *Libri's* INEDITED MONUMENTS.

227 EVANGELIARIUM. MANUSCRIPT ON VELLUM, *of the Xth Century, with Miniatures. The covering is of gilt metal decorated with enamels of the period in the style of those of Limoges, sparsely cut, with figures having the heads in relief*

4to. SÆC. X.

This PRECIOUS MANUSCRIPT, in beautiful small Caroline letters, comprises the Gospel of St. Luke and that of St. John. It is in perfect preservation, and contains two large and beautiful miniatures on a gold ground, representing the two Evangelists, and on the backs two pages written in letters of gold on a purple ground, with ornaments of the most beautiful Carlovingian style, recalling indeed to mind the ornamentation of the famous "Breviary" of Charles the Bald. The binding, which is also in perfect preservation, has been made (a rare thing) originally for the manuscript. The heads in relief are very beautiful, equally remarkable in their design, and in their expression. See, on the subject of this volume, *Libri's* INEDITED MONUMENTS.

228 EVANGELIARIUM. MANUSCRIPT ON VELLUM, *of the XIth or XIIth Century, with Miniatures. The binding is of gilt copper, richly enamelled, with heads in relief. It is of Limoges workmanship, apparently of the XIIth Century also*

folio. SÆC. XI—XII.

This MAGNIFICENT VOLUME, of which the binding is enriched with enamels of the greatest beauty and executed originally for the manuscript, contains the Gospels of St. Luke and St. John. It is finely written with rubrics, sometimes in uncial letters, and sometimes in rustic characters. The miniatures are very nicely executed in the Byzantine style. That placed at the commencement of the Gospel of St. John is highly interesting. It represents a group of females, clothed in the costume of the Byzantine court, assisting in the Divine Service. See, on the subject of this precious volume, *Libri's* INEDITED MONUMENTS.

229 EVANGELIARIUM. MANUSCRIPT ON VELLUM, *of the XIth or XIIth Century, with Miniatures. The contemporary binding, in silver-gilt, is richly ornamented with figures, with pearls and with precious stones* 4*to.* SÆC. XI—XII.

This BEAUTIFUL VOLUME forms a pendant to that described in the preceding number, and contains the Gospels of St. Matthew and St. Mark, according

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to all probability written by the same scribe who copied the two Evangelists in the other Tome. It is also decorated with similar miniatures. The workmanship of the covering, which is in silver-gilt, with a figure of Christ in relief of about a foot in length, is admirable. This binding, of a peculiar form, was that originally made for the manuscript. See *Libri's* INEDITED MONUMENTS.

230 EVANGELIUM S. Matthæi græco-latinum. MANUSCRIPT OF THE XVTH CENTURY, *with* MINIATURES
half vellum *folio.* SÆC. XV.

A very interesting volume containing several very singular Miniatures executed in gold and colours, in a style wherein may be traced the oriental influence. In 1465 this Manuscript was presented to the Convent of St. Epiphanius.

231 EVANGELIUM. Liber Sacrosancti evangelii . . . . . lingua Syra IESU CHRISTI vernacula, Divino ipsius ore consecrato
vellum 4*to.* *Viennæ, Michael Zymmerman,* 1562

The first book printed in Syriac. At the commencement is an introduction, which is very interesting for the history of the biblical labours of this date.

232 EYN new künstlich Buch. . . . A new artistic Book, in which are engraved 138 figures of patterns for all sorts of Embroideries. A most useful book for embroiderers, for women and for maidens to learn this art well (in German)
black letter, *woodcuts, vellum* 4*to.* *Cöllen, Peter Quentell,* 1529

This very rare book contains 24 leaves (with signatures a—f) entirely filled with designs for embroidery, except the first, which contains the title-page with a portrait of Charles V on the reverse, and the last page, on which there is an alphabet. The copy has large margins, and is very good, excepting a trifling repair in the lower margin of the last leaf. We know of no other book so old containing patterns for embroidery. It will be seen in the *Cabinet de l'Amateur* (Paris, 1843, p. 328) that the *most ancient* series of embroideries to be found in the large collection of engraved patterns in the Royal (Imperial) Library at Paris appeared in 1560, that is to say, 31 years after the one here described.

233 FABRI (Pierre) le grant art de rhétorique, etc. (première et seconde parties): 2 vols. in 1
black letter, *citron morocco, gilt edges, by F. Bedford*
8*vo.* *Paris,* 1534

A charming copy of an interesting book. The second part contains many ancient French poems, some of which are most curious, including several in *patois.*

234 FACETIES. Le Remède du mal à la mode, ou Consolation aux Cocus, par un excellent auteur de Paris
red morocco, gilt edges, by Hardy
12*mo.* *Pleimbœuf, Jean Le Fort,* 1696

Charming copy of a small curious Poem, consisting of 6 leaves, the first of which is occupied by a woodcut.

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235 FAIL (Noël du) les contes et discours d'Eutrapel. Par le feu Seigneur de la Hérissaye, gentilhomme Breton
olive morocco, gilt edges, by J. Mackenzie
16*mo.* *Rennes, Noël Glanet,* 1587

Pretty copy of this celebrated collection of Novels. The volume contains 549 pages, very irregularly numbered, with a leaf of Table at end.

236 FAIL (Noël du, sous le nom de la Hérissaye) Contes et Discours d'Eutrapel
olive morocco, gilt edges 8*vo.* *Rennes, N. Glanet,* 1603

These *Contes* are totally different from the *Balivernes* of the same author, which Mr. Singer caused to be reprinted at Chiswick in 1815. (See *Brunet.*)

This copy, which is in good preservation, has been illustrated, by a former possessor, with a considerable number of small engravings by Callot.

237 FARINATORIS (Mathiae) de Wyenna Liber moralitatum, magnarum rerum naturalium, lumen anime dictus: *stamped pigskin*
folio. (*Absque loco, Ultima die Decembris*) 1477, *Stagneis caracteribus, primum in lucem est productus*

Fine copy of a book filled with curious facts, and which a passage respecting the invention of painting in oil has rendered particularly famous. This edition is supposed to have emanated from the press of Günther Zeiner at Augsburg. The volume contains 348 printed leaves, so says Brunet, who, however, takes not the slightest notice in his "Manuel" of a blank leaf between the Table and Prologue, which makes the number in this copy 349.

238 FERRANDUS. Statuta Brixiæ
folio. *Finis, Brix. Thoma Ferrando auctore,* 1473

"A very rare edition, of which the greatest merit consists in being one of the earliest impressions known as made at Brescia."—BRUNET. It is, however, but too well known how difficult it is to meet with all the portions of this work which caused so many tribulations to its author. This copy is in very good condition and *quite complete.*

239 FICINI (Marsilii) Florentini liber de cristiana religione ad Laurentium Medicem
in the original oak binding, with red morocco back
4*to.* (*Absque nota, sed Florentiæ, Cenninus, ante* 1480)

Fine and rare edition. This binding is strictly like unto the bindings of the XVth Century, still to be seen in some of the ancient libraries at Florence. This copy contains 134 leaves, one of which is repeated at the end of the 26th chapter, but has not the two leaves of Table. It is, however, precious on account of the numerous marginal notes and corrections in the text, all in the AUTOGRAPH OF MARSILIUS FICINUS himself, and having the following declaration by him written at the head of the first leaf:—

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"In omnibus quē aut hic aut alibi a me tractantur tantum assertum eē volo, q̄tum ab ecclesia comprobetur." An autograph letter from M. Ficinus has been added.

240 FIORINI (Matteo) gioiello della corona per le nobili e virtuose donne . . . nuovi belissimi disegni di tutte sorte di Mostre di punti in Aria, punti tagliati, etc. etc.

very fine copy, vellum *oblong* 8*vo*. *Fiorenza, Francesco Tosi,* 1594

This collection of Designs for Embroidery, very varied and very beautiful, comprises 2 printed leaves, followed by 23 plates, executed in the *manière noire* (white on a black ground), besides a large folding plate representing a shaded embroidery on a clear ground in small squares. This edition preceded by two years that mentioned by M. Brunet in his article FIORI from the only known copy belonging to M. Yemenitz.

241 FRAGMENTA VARIA. A Collection of Portions of various Manuscripts on Vellum SÆC. vii—xi.

This collection embraces a tolerably large number of fragments of Manuscripts written between the VIIth and the XIth Centuries. Amongst these are three leaves of a Josephus of the XIth Century, with very elegant initial letters, and a leaf, agenda shape, of the VIIth Century, in Merovingian characters with perhaps a mixture of Anglo-Saxon, containing a letter from St. Jerome to Heliodorus, in which are quotations from Virgil, Nevius, &c. This is a very fine leaf. See *Libri's* INEDITED MONUMENTS.

242 FRANCE. "Cy après se suivent les lignées des Roys de France . . . . et parle en brief de leur faiz, etc." MANUSCRIPT ON VELLUM OF THE XIVTH CENTURY, *written in Gothic letters red and black*

This manuscript, which is 13 feet 4 inches (English) in length, and 13 inches in width, contains, on three vertical lines, the history of France from the destruction of *Troy the Great* and the foundation of *Lutesse* (Paris), to the year 1371, with the popes, martyrs, and principal events of each reign. In it are related some curious facts, especially of the XIVth Century and of the wars between England and France. It is a chronicle filled with fabulous events in the ancient times, but is not wanting in interest in regard to the more modern.

243 FRANCE. Anciens opuscules, en prose et en vers. Mugnoz (H.) Traicte du nouveau comete, en prose et en vers. 8*vo*. *Paris, M. le Jeune,* 1574—Remonstrance, en vers, aux Femmes et Filles de la France. 8*vo*. *Paris, P. Chevalier,* 1599—Le traictie des Comettes et signification dicelles. Extraict des ditz de Ptholomee: Albumasar: Haly: Aliquindus: Gilles de Romme & aultres Astrologues: **black letter,** *woodcuts,* 4*to*. *Paris, à la Roze blanche,* 1540—Monitoire de par nostre sainct père le pape contre les venitiens: **black letter,** 4*to*. 1509—Buttet (Marc Claude de) Epithalame (en vers) au Nosses de Prince Emanuel Philibert duc de Savoye, et de Marguerite de France

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Duchesse de Berry. 4*to*. *Paris, Robert Estienne,* 1559—Déclaration d'un Comete ou Estoille prodigieuse, laquelle a commencé à nous apparoistre à Paris en 1572, par J. G. D. V. *woodcuts, Lyon, B. Rigaud,* 1573 (6 *Pieces in* 4*to.*)

All these small works are rare.

244 FRANGIDELPHE Escorche-Messes (Théodore de Bèze) histoire de la Mappemonde papistique

vellum. 4*to.* *Imprimée en la ville de Luce Nouvelle (Genève), par Brifaud Chasse-diables,* 1567

Very fine copy, in its original parchment cover, of this violent satire against the court of Rome, written in the style of Rabelais. M. Brunet says that copies of it are "rare and sought after." Besides the 4 leaves and 190 pages which, according to the description given in the "Manuel," constitute the work, in this copy there is a blank leaf at the end, completing sheet A.

245 FUERST (Rosina Helena) Neues Modelbuch (Erster Theil). Ander Theil : 2 vols in 1.

oblong 4*to.* *Nürnberg, bey Paulus Fürsten,* (1666)

A well-executed collection of designs for embroidery, as rich as they are varied. This volume, in perfect preservation, contains 100 engravings on copper, besides the two fine frontispieces.

246 FULIGATTI (P. Giacomo) Vita del Cardinal Bellarmino

red morocco, in compartments, gilt gauffré edges

4*to.* *Roma, Lod. Grignani,* 1644

Magnificent binding of the XVIIth Century, covered with gold tooling, having the Arms of Cardinal Altieri in centre.

247 GEBER Et aliorum opera varia

uncut 4*to.* (*Absque nota, sed circa* 1473)

This rare volume consists of 122 leaves, with 25 lines to full pages, of which the first is blank, and the last contains the register. Evidently the Pinelli copy, from which M. Brunet took his description, could only have been a portion of the work, if it commenced, as described in the "Manuel," with the *Liber trium Verborum*, for before this book (which does not fill 8 pages) there is in this copy another work on Alchemy, by the same Geber, divided into three books, and occupying 95 leaves, followed, without any space between, by the *Liber trium Verborum* and the other Pieces indicated in the "Manuel." It is, however, the collection of Italian Poems (by Ceccho d'Ascoli, Frate Elia, &c.) placed at the end of the volume that imparts to it a peculiar interest. This copy, *totally uncut*, is as to condition *truly extraordinary*. After the printed matter there is a Manuscript of the XVth Century, containing various Treatises on Alchemy, one of which is entitled, *Brevis Summa Egregij doctoris Rogeri Baconis frīs ordʒ miōrʒ.*"

248 GERSON (Giovanni) Vtile & divota operetta della imitatione di Giesu Xp̄o

vellum 4*to.* *Firenze, Antonio Mischomini,* 1494

A fine copy, in perfect preservation, of this ancient edition, in which the celebrated Treatise, "De Imitatione Christi," is attributed to Gerson.

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249 GIAMBULLARI (Pier Fr.) APPARATO ET FESTE NELLE NOZE DELLO ILLUSTRIS *simo* (*sic*) *Signor Duca Di Firenze, & della Duchessa sua Consorte, con le sue Stanze, Madriali, Comedia & Intermedij in quelle recitati*

vellum 8*vo*. *Fiorenza, per Benedetto Giunta,* 1539

A perfectly preserved copy, *printed on vellum*, of a book termed by M. Brunet "rare and curious." It comes from the Albani Library, formed by Clement XI, whose stamp it bears. This work, which contains also the "Comedy" of Landi, is very interesting for the history of the Arts. In it will be found, amongst other things, a personification of PERU, discovered a short time previously. As is well known, books printed on vellum by the Juntas far exceed in rarity those printed by the family of Aldus on the same material. The existence of any copy of this book, on vellum, having been unknown to Van Praet, Renouard, Gamba, and to Brunet himself until in his edition of the "Manuel" of 1860 he described this identical copy, we believe we may without hesitation pronounce this copy on vellum as really UNIQUE.

250 GIOVANNI Fiorentino (Ser) il Pecorone nel quale si contengono quarant'otto Novelle antiche belle d' inventione, et di Stile, *Trevigi, E. Dehuchino,* 1601—Zabata (C.) Diporto de Viandanti, nel quale si leggono Facetie, Motti & Burle, *ib.* 1600

olive morocco 8*vo*.

Fine copy, with rough leaves, having the Arms of De Thou on sides. These *Novelle* were written in the XIVth Century, in imitation of Boccaccio's "Decameron."

251 GIRALDY (I. B. Cynthien) Les cent excellentes nouvelles nouvelles mises d'italien en françois par Gabriel Chappuys Tourangeau: 2 vols.

red morocco, dentelle borders, silk linings, gilt edges, (ancient binding) 8*vo*. *Paris, Abel l'Angelier,* 1583 et 1584

Magnificent copy of an edition termed by M. Brunet "rare and much sought after."

252 GIRARD (Bernard de) Seigneur du Haillan. De l'estat et succez de France. Ensemble une sommaire histoire des seigneurs d'Anjou

portrait, red morocco, filleted, gilt edges, (ancient binding) 4*to*. *Paris, Pierre L'Huillier,* 1572

Fine copy from the library of Louis XIII, having his Cypher on the back and his Arms stamped on the sides. M. Brunet justly remarks that this edition is the best. It may perhaps not be useless to add to the description of the volume, as given by him, that, including the "Sommaire historique," this book is in three parts with three distinct numerations.

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253 GLEN (Iean Baptiste de, docteur en théologie) du debvoir des filles . . . item plusieurs patrons d'ouvrages pour toutes sortes de lingerie: 2 parts in 1, *plates*, 25 *leaves*, *oblong* 8*vo*. *Liège*, *Iean de Glen*, 1597—GLEN (Iean de) les singuliers et nouveaux pourtraits pour toutes sortes de lingerie: *plates*, 87 *leaves*, *Liège*, *Iean de Glen*, 1597
in 1 vol. *calf*, *gauffré edges* *oblong* 8*vo*.

Some confusion has crept into the description given by M. Brunet of this "curious book, with difficulty found complete." The two works bound here together are very different the one from the other. The first is dedicated to *Anne de Croy*, and the second to Madame *Louyse de Perez*. The *Debvoir des filles* contains 7 leaves, followed by 120 numbered pages (the second part, or *Traicté de la Virginité*, commencing at page 71), and of 20 plates of embroidery.

The second work ("Les singuliers et nouveaux pourtraits") contains 6 preliminary leaves and 19 plates.

In reading the description as found in the "Manuel," it will be seen that the two works are therein considered to form only one, that the second work ("Les singuliers pourtraits") is supposed to constitute the second part, (in reality formed by the "Traicté de la Virginité," a totally different thing,) and that the 39 plates belonging to both works, and bound in two different places in this volume, are supposed to follow consecutively and form only one series. If it were so, how could they be placed in consecutive order so as to make one book of these two collections of plates, seeing that one has signatures A—E and the other signatures Q—V, the latter of which certainly forming the suite of signatures A—P of the text of the "Debvoir des filles?"

254 GLORIA MULIERUM. "Qvi comenza el proemio del ordine del bem viver de le done maridade chiamato gloria mvliervm" *russia*, *in compartments*, *gilt edges*
4*to*. (*Venetiis*, *per Nic. Jenson*, *circa* 1471)

"This very rare small volume is conformable in typographical execution to the *Decor Puellarum* bearing the false date of 1461, and contains 16 printed leaves, each having 21 lines to a full page. Copies were sold, having 15 leaves, 80 francs, in red morocco Gaignat; 260 francs in blue morocco La Vallière; having 14 leaves, 50 florins, Crevenna."—BRUNET. According to the La Vallière Catalogue (No. 1330) the copy sold at that sale for 260 francs had only 15 leaves and was therefore incomplete, as were the two others cited by Brunet; the only copy of 16 leaves hitherto known being the Pinelli. The present copy, with large margins and in perfect condition, contains, besides the 16 printed leaves, two blank (one at the beginning and the other at the end), which certainly belong to the book, as the first has the same water-mark on the paper as the printed leaves. Not only does this book agree in type with the *Parole Devote* (printed by Jenson with the date of 1471), but it also helps to prove the true date of the famous *Decor Puellarum* to be 1471 and not 1461, it being a sort of sequel and completion necessary for the *Decor Puellarum*. The author of these two works (said to have been Giovanni de Dio), after having given rules for the perfection of virgins in

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the *Decor Puellarum*, addresses himself, in the *Gloria Mulierum*, to the married females, to show that they may "Nel uro Santo Stato del Matrimonio viver cuzi sēza peccato mortale: come nel suo grado le sacrate verzene in la sancta religione, &c." To all who read this passage with that following, and who especially compare the commencement of both books (the *Decor* and *Gloria*), the connection of the two works will be manifest. Both Treatises are completed by the book entitled *Parole Devote*, which was bound up with the other two works in the Pinelli copy, and which, according to all probability, is that now in the British Museum, but formerly in the library of George III. This copy of the *Gloria Mulierum* is much larger and finer than the one just cited.

255 GRENADE (P. F. Louys de) prédications, mises en François, par N. Colin

olive morocco, in compartments, gilt edges

12*mo. Paris, G. Chaudière,* 1584

Pretty French binding of the XVIth Century, covered with gold tooling, and having the device of Queen Margaret, wife of Henry IV, King of France. This copy is in perfect condition. See *Libri's* INEDITED MONUMENTS.

256 GUALTHERI insulani episcopi Alexandreidos Libri X.

oak boards, covered with stamped leather, (ancient binding, with clasps) Renatus Beck Civis Argentinensis Impressit Anno 1513

"A rare edition."—BRUNET. *This copy, in perfect preservation,* is in a very curious Polish binding. It belonged to *Sigismund Augustus, King of Poland,* and bears his name stamped in gold, with the date of 1555, on reverse cover, having on the front cover his arms in a shield, with the title of the book also stamped in gold. *It is a very characteristic mixture of gilding and blind tooling.*

257 GUARINI (Battista) il Pastor fido, *portrait and plates*

citron morocco, filleted, gilt marbled edges, (ancient binding)

4*to. Venetia, Gio. Battista Ciotti,* 1602

Count Hoym's copy (in perfect preservation, and having his arms on the sides and on the back) of a book famous in the history of Italian literature.

258 GUCKEISEN (Iac.) Seven Engravings on copper, containing Designs for richly-carved Household Furniture

folio. Coloniæ, Iohan Buchsenmecher excudit, 1599

A very interesting collection for the history of the Upholstery and Sculpture in Wood.

259 GUERRE horrende de Italia . . . comenzando de la venuta di Re Carlo del mille quattro cento novanta quatro . . . in ottava rima: *vellum*

4*to. Vinegia, Paolo Danza,* 1534, *A di XVIII del mese di Marzo*

Fine copy of a Poem in 20 Cantos, which ends after the siege of Florence. M. Brunet, who was not aware of this edition, cites as the first of this work one also printed at Venice in 1534 (by the Brothers *Di Sabio*) which sold

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for £7 2*s.* 6*d.* at Roscoe's sale; but it seems very improbable that there should have appeared in the same year two editions of this work prior to the 19th of March, and therefore to all appearance this published by Danza is in reality the first. It is a volume of 68 leaves, numbered with Roman numerals, of which the title, printed in red and black, is surrounded by a curious border.

260 GUICCIARDIN (François) l'histoire d'Italie, translatée d'italien en françois . . . par Hierosme Chomeday
brown calf binding
folio. *Paris, (Aldus), par Bernard Turrisan,* 1568

COLBERT'S COPY, *with his Arms on sides.* This Aldine edition of a Translation into French of the "History" of Guicciardini is a book of such rarity that it was unknown to Renouard, who made particular researches respecting B. Turrisanus, to whom he has devoted a special Article in his *Annales.* But what is most curious is that this same B. Turrisanus published also, in 1568, an Episode of the great work of Guicciardini ("The Wars of Charles VIII in Italy"), and that whilst the small octavo volume is known to all bibliographers, not one has been aware of this folio which formed part of the Colbert Collection.

The works printed by B. Turrisanus form an essential part of an Aldine Collection. It is otherwise, however, with those books on which, at a later period, Colombel placed the Aldine Anchor, to which he had no right.

261 GUIDALOTTO (Diomede) Tyrocinio delle cose vulgari, cioè, sonetti, canzoni, etc.
calf 4*to.* *Bologna, Caligula di Bazalieri,* 1504

This collection, which contains Verses by G. Ph. Achillini (author of the "Viridario") and Sonnets in praise of Lucretia Borgia, is printed in beautiful Roman characters. This copy (which contains 4 leaves duplicate in signature O) has a cancel pasted on the recto of sheet R, a cancel which is deficient in other copies.

262 GUIDICCIONI (Giovanni) Rime. MANUSCRIPT ON VELLUM
red morocco, dentelle borders, gilt edges 8*vo.* SÆC. XVI.

Manuscript of great elegance and of extraordinary delicacy in calligraphy. The vellum is very pure.

263 GÜLDNES Schatz-Kästlein der Kinder Gottes
calf, in compartments, edges gilt and gauffré in gold and colours, (ancient binding) *oblong* 12*mo.* *Halle,* 1726

In curious binding, the sides and back full gilt. This collection is principally in verse and contains 4 preliminary leaves (slightly cut into in the lower margin), followed by 366 leaves printed only on one side.

264 GUTTENBERG. (Matthaei de Cracovia) Tractatus racionis et consciencie
black letter, *red morocco, dentelle borders*
4*to.* (*Absque nota, sed Moguntiæ, Guttenberg, circa* 1460)

As is well known, the inventor of printing, Guttenberg, has not placed his name

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to any of the books, small in number, which he printed; but it is generally acknowledged that the famous *Catholicon* of 1460 was printed by him, and thence we are compelled to consider as issuing from his press certain other very rare books like this *Tractatus*, in which are reproduced the very elegant but sometimes strange types of the father of typography (for example, the large A, N, and T). Thus Hain, an authority, says positively, in No. 5803 of his "Repertorium" regarding this edition, "*Moguntiæ Joh. Guttenberg eod. char. quo a.* 1460 *Catholicon excud.*" This Tract consists of 22 leaves, with 30 lines to a page (excepting the last, which has only 29). One curious fact, proving that the art was then in its infancy, and serving to distinguish this edition from all others, is that in the dialogue the space for the names of the speakers, Racio and Consciencia, is invariably left blank (in the middle of the text) by the compositor, and that these names have been subsequently written in by the pen. The copy is in extraordinary preservation, and as pure as when it left the printer.

265 GUTTENBERG, Thomæ de Aquino summa de articulis fidei et ecclesie sacramentis
black letter, *red morocco, dentelle borders*
4*to.* (*Absque nota, sed Moguntiæ, Joh. Guttenberg, circa* 1460)

Magnificent copy of this Tract of 13 leaves, with 34 lines to a full page, and of which the type is identical with that used in Matthæus de Cracovia (See preceding lot, No. 264). Hain, in describing this work in No. 1425 of his "Repertorium," says that it was printed at Mayence, by John Guttenberg. M. Brunet seems not to have known this precious edition of the book, but cites several other later ones.

266 HÆDI (Petri) de miseria humana
red morocco, leaves uncut
4*to.* *Venetiis, Aldus "in Academia Veneta,"* 1558

This work, which sold for £3 3*s.* in Sir Mark Sykes's sale, is always uncommon; but uncut and in perfect condition, like the present copy, it becomes a very rare book.

267 HAER (Floris van der), Chatelains de Lille leur ancien estat, office & famille, *marbled calf* 4*to.* *Lille, Christofle Beys,* 1611

According to various bibliographers, this is the first book printed at Lille; a fact that appears extraordinary, on account of the proximity of Lille to other towns where printing had been established for upwards of 140 years previously. The copy is rather short, and several leaves are mended.

268 HAFIZ. Poems in Persian. MANUSCRIPT OF THE XVIITH OR COMMENCEMENT OF THE XVIIITH CENTURY, *in Oriental binding* 8*vo.*

A charming Manuscript, admirably written, of which all the pages are ornamented with borders of gold, and enriched with a profusion of bouquets and wreaths of roses painted on a gold ground. At the commencement there are two pages with ornaments of very great richness, and farther on there is a charming miniature. The binding of this small gem, covered in the interior as well as on the exterior with flowers painted on a gold and purple ground, is one of the *chefs-d'œuvre* of art in Cashmere, a land

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equally celebrated in the East for its tissues, its bindings, and for the talent of its calligraphers.

269 HENRY VII. The original Indenture quatripartite, made between King Henry VII, John Islypp Abbot of Seynt Peter of Westminster, the Priour and Convent of the same, and John the Abbot and convent of the monasterie of Seynt Saviour of Bermondsey, and the maire, & comynaltie of the citee of London, the twenty day of November, the twenty yere of his most noble reigne. MANUSCRIPT ON VELLUM, WITH MINIATURES, *bound in velvet, decorated with metal ornaments* *folio.* SÆC. XVI. (1504)

The original document, and in perfect preservation. This magnificent volume displays, inside as well as outside, the arms and devices of the King, elaborately executed. This indenture varies from the one exposed to public view in the British Museum, for that is dated 16 July, 19 Hen. VII. (1503), whilst this bears the date of 20 November, 20 Hen. VII. (1504). In this indenture (of which, curiously enough, the binding is indented) allusion is made to the copy in the British Museum. See *Libri's* INEDITED MONUMENTS.

270 HERBARUM Imagines Vivæ (in Latin and German): 2 parts in 1 **black letter,** *cuts, brown calf binding, in compartments, gilt edges* 4*to. Francoforti, Christ. Egenolphus,* 1536

Rich English binding of the XVIth Century, with gilt tooling, from the library of Mary Tudor, Duchess of Suffolk, sister of Henry VIII and Queen of France (having previously married Louis XII after the death of Anne of Britanny), with her cypher and the arms of France and England on the sides. Nothing is rarer than to find bindings with the arms of this beautiful princess, who probably introduced into England the taste for gilding on the binding of books, which previously, in this country, were adorned merely with blind tooling, as is seen on most of the still existing bindings executed for Henry VIII. See *Libri's* INEDITED MONUMENTS.

271 HEURES . . . " A la louenge de dieu . . . furent cōmēcees ces (*sic*) presētes heures pour Anthoine (*sic*) verard libraire demourāt sur le pont nostredame." (Avec un Almanach de 1488 à 1508)

black letter, (112 *leaves, with signatures a—o,*) *woodcuts, red morocco, in compartments, gilt edges, in the Grolier style,* (*in a case*) 8vo. (*Absque nota, sed circa* 1488)

MAGNIFICENT COPY PRINTED ON VELLUM. Above is an exact copy of part of the title appearing on the first page of this precious book, beneath two pieces of verse in monorhymes, the first consisting of five lines rhyming in *ent*, and the second of four lines ending in *ieu*. In comparing this title with the description given by M. Brunet (" Manuel," tom. IV. p. 1785) of the different " Heures " published by Vérard, and more particularly with the " Heures " having an almanac from 1488 to 1508, and composed of 104 leaves (with the word " commencescees," *sic*, instead of the present " cōmēcees") described by M. Brunet as the second edition

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given by Vérard, one feels persuaded that this copy belongs to an edition in all probability of the year 1487 or 1488, totally different from all those described by that bibliographer. We do not hesitate to pronounce this the first edition of the "Heures" which Vérard issued with borders, and to the present time totally unknown.

In his researches on wood-engraving in books of "Heures" by Anthoine Vérard (Paris, 1859, in 8vo.) M. Renouvier describes an edition without date, but which (on account of the almanac from 1488—1508) is considered as being of the year 1488, from the copy in the Mazarine Library at Paris, and he (following M. Brunet as a guide) considers it the *first* with borders. From his description, it will be seen that the number of borders is larger in the edition he describes than in the present, and this requires us to enter more into detail.

Renouvier says that the borders of the title in the edition which he considers as the *first* edition of Vérard's "Heures" with borders, contain the following figures—God as a bust, the three Kings half-length, two Martyrs, and a Sybil. Renouvier gives the French verses placed below these figures, and which, putting them in lines, read thus:—

"Tout bon loyal et vaillant catholique
Qui commencer aucune œuvre ymagie
Doit invoquer en toute sa pratique
Premierement la puissance divine
Par le beau nom Jésus qui illumine, etc."

In the next place, we see by Renouvier that on the title of the same edition stands, "Furent commenciees les presentes 'Heures' *par le commandement du roy nostre sire*, pour Anthoine Vérard, &c." At present we shall merely say in a few words that the title to the edition here offered is very different from that described by Renouvier. Instead of *seven* figures (as in the copy of the Mazarine Library) this has but *five* small vignettes in the borders, which being there, and in consequence leaving not sufficient space for the seven verses given by Renouvier, contain only the first four (stopping at *puissance divine*). Lastly, in this edition are not to be found those important words, "*par le commandement du roy nostre sire*,"—words which Vérard certainly would not have omitted if, when he published this edition, the *King* had already given him his commands. If we take into consideration the verses added, as well as the number of borders, larger in the edition of the Mazarine Library than in the present, we shall readily come to the conclusion that our edition presents the FIRST ESSAY made by Vérard to give to the public a book of "*Heures with borders*," or, in other words, a volume of "*Illustrated Hours*." We will not go into the other differences which are very considerable between the editions. We content ourselves with stating that most of the figures described by Renouvier are not to be found in this edition, and instead of the 104 leaves which, according to M. Brunet, constitute the one described by Renouvier, this copy has 112.

That this copy belongs to an *unknown* edition of the "Heures" of Vérard there can be no doubt; what we have wished to prove by the aid of a small number of facts, to which many more might be added, is that this copy, is at present UNIQUE (at least as far as being complete), and therefore we shall proceed to give a detailed description as succinct as possible.

It comprises 112 leaves, in 14 sheets (with signatures a—o) of 8 leaves each. There are borders to each page, and the large cuts are very finely painted in gold and colours. The volume is principally written in French, and contains in the text a number of small poetical pieces, also in French. The verses, sometimes in Latin, sometimes in French, which are seen be-

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low the cuts in the borders, follow on, and form very remarkable religious poems. Sheet o, contains "Les sept pseaulmes en latyn et en francoys translatées (*sic*) au plus près du latin," and presents, without doubt, one of the most ancient versions of the Psalms in French ever published. On the verso of the last leaf of sheet n is the device of Anthoine Vérard, having on the border the following lines:—

"Nobles francoys regardes cest escu
en priāt dieu se le bon roy de france
triumfamment en ce monde a vescu
que si faceil encor p̄ abondāce."

In the middle are six other lines, commencing "En la parfin de l'œuvre louer dieu." In addition, we note that on the recto of the fifth leaf there is a woodcut representing the complexions and celestial influences on man, with many xylographic inscriptions, the fool (*le folatique*) kneeling in the middle. Finally, we observe that the signatures of this book present a remarkable peculiarity, namely, the first leaf of signature a being marked a i, the second leaf unmarked, the third a ii, and the rest without distinction until we reach b, the first leaf of which is marked b, the second without mark, the third b ii, and so with the following.

272 HEURES à l'usaege (*sic*) de Rome
black letter, *in the original brown morocco*
8vo. "*A Paris, imprimées par Jehan de la roche, Lan.* 1514, *pour Guillaume eustace*"

HENRY THE THIRD'S COPY, having on the sides his device, the Crucifixion with the Stars in the Heavens. It is printed on vellum, and in perfect preservation. This edition has remained unknown to M.Brunet, who has described other editions of these *Heures* printed "*pour G. Eustace.*" The volume, which has signatures A—D, contains 18 large wood-engravings (that of Bathsheba is very curious), besides several cuts and borders. All these plates are *uncoloured.* This book is partly written in French, and in it are to be found pieces of Poetry in that language. To each month of the Calendar are appended two quatrains, both in French. (See also *Horæ, Officium, Preces piæ*, and in Supplement the Articles *Heures, Horæ, Office, Officio.*)

273 HIERONYMI (D.) Epistolæ. MANUSCRIPT OF THE XVTH CENTURY ON VELLUM, WITH MINIATURES
veau fauve, gilt edges, with Arms on the sides *folio.* SÆC. XV.

A magnificent Manuscript, admirably written, in perfect preservation, and enriched with numerous miniatures and ornamented letters executed by first-rate artists of the Venetian School. There are in this volume multitudes of small heads, enclosed within letters, in which the talent of the miniature painter shows that he occupied quite a first rank in his art. The freshness and splendour of the colouring, as well as the expression in the figures, place this book amongst the most precious monuments of the Venetian School of Miniatures.

274 HISTORIA de Gabriel de Espinosa pastelero en Madrigal que fingio ser el rey Sebastian de Portugal
vellum 4*to. Xeres, Iuan Antonio de Tarazona,* 1683

See what Ticknor says on the subject of this curious work:—
"There is a book which ought not to be neglected in a history of

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Spanish literature. It is an account of a pastry-cook of Madrigal, who, seventeen years after the defeat in Africa, passed himself off in Spain as Don Sebastian of Portugal, and induced Anne of Austria, the cousin of that Monarch, to give him rich jewels, &c."

275 HISTORIA di Sancto Job Propheta messa in versi vulgari, per Messer Juliano Dati fiorentino in Roma
black letter, *brown morocco, by F. Bedford* 4*to.* *S. L. & A.*

This Juliano Dati has rendered himself particularly famous by his having translated into Italian *Ottave* the Letter of Columbus respecting the discovery of America. He was a popular poet, who turned into verse for the Italian populace the news of the day and legends. M. Brunet, who (in the 1860 edition of his "Manuel") has given a very interesting list of all the works of Dati he could find, knew not this. The edition is of the commencement of the XVIth Century, with a pretty woodcut on title-page.

276 HOLBEIN (John), the Images of the Old Testament (with explanations in French Verse and in English Prose)
wood-engravings, in the original boards
4*to.* *Printed at Lyon, by John Frellon,* 1549

Magnificent copy, in the original boarding of the time, of a book, which (as is proved by certain penmarks, well known to bibliographers, on the inside of the cover) belonged to the Collection of De Thou, and which probably has never been bound, in order that nothing of its purity or of its margins should be lost. The impressions of the cuts exhibit a marvellous freshness, their pristine beauty never having been, as in most copies, destroyed by pressure in the binding. M. Brunet is right in asserting that this edition of this famous book is rarer than the other subsequent impressions. In saying, however, in the detailed description he gives of it, that this volume contains only 51 leaves in the whole, M. Brunet shows that he must have had in his hands an imperfect copy, as the work consists of 52 leaves (with signatures A—N), therein comprising the preliminary pieces. Folios 4—50 contain upon each two engravings on wood, which separate the French verses from the English prose description. To these numerous engravings must be added the Medallions of the four Evangelists on the reverse of folio 51, the mark of the printer being placed on the recto of folio 52. A copy, much less beautiful than the present, sold in London in 1859 for £8 sterling, or 200 francs, and not 80 francs, as stated in the "Manuel."

277 HOMERI Odyssea (et alia), Græce et Latine
red morocco, filleted, gilt edges, (ancient binding of the XVIth—XVIIth Century) 8*vo.* *Argentorati, Theod. Rihelius,* (S. A.)

278 HOMILIÆ ET SERMONES, cum LECTIONARIO veterum Patrum; nempe, Augustini, Bedæ, etc. etc. MANUSCRIPT, ON VELLUM, OF THE VIITH OR VIIITH CENTURY, *in double columns*
brown morocco, in compartments, by Sumter
folio. SÆC. vii—viii.

Magnificent Manuscript, in two columns, in Merovingian characters, with an

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admixture of Saxon and rude Gothic. It contains a quantity of large initials, some of which are several inches in height, in various colours. The style of these initials is very singular, and they present to view a number of interlaced lines and crossbars similar to those seen in the famous Evangelistarium written by Bishop Eadfrith in honour of St. Cuthbert, between the years 698 and 720 of the Christian era, so admired in the British Museum. Although more square, the form of the letter G is the same as that indicated in the Saxon Alphabet represented in the second volume of the *Nouveau Traité de Diplomatique*, published by the Benedictines. The body of this Manuscript has a great resemblance to the one of St. Isidore ("Bibliothecæ Regiæ Parisiensis" No. 2994 A), which is of the VII—VIIIth Century, and of which a facsimile can be seen in Plate LI of the third volume of the *Nouveau Traité de Diplomatique*, but the writing of this Manuscript is more regular and finer. The *Homiliæ* here described is a palæographic monument of the highest importance. At once a *Homiliarium* and a *Lectionarium*, it is doubly valuable as a monument of ancient Liturgy, and as containing a very large number of Pieces by the Venerable Bede. It contains 289 leaves, with an ancient numbering, which proves that the first nine are deficient. This enormous volume has been admirably bound by Sumter, who has clothed it with one of those brown morocco bindings (called monastic, and so well executed in England), and surmounted the difficulties offered by so ancient a volume. Besides the Initials and the writing of the entire Manuscript, which is very fine, most remarkable are the numerous Rubrics, in red and blue, written in capitals interlaced in a peculiar style. The reverse of the 130th leaf is entirely occupied with a magnificent Initial in various colours, measuring 16½ inches in height, accompanied by an inscription in large letters, interlaced in the style of monograms to be found in certain very ancient Charters, and arranged by great lines alternatively in red and blue, commencing thus:

EXPLICIT LIBER HOMELIARUM PARTIS PRIME, &c.

This magnificent page, which we have never seen surpassed, will be found facsimiled in *Libri's* INEDITED MONUMENTS.

279 HOMILIÆ Variæ et Vitæ Sanctorum. MANUSCRIPT ON VELLUM, *written in the XIIth Century, in double columns, in a covering of metal, gilt and enamelled, adorned with precious stones, polished but not cut, and with antique cameos* *folio.* SÆC. xii.

This cover, in a very beautiful style, is *more ancient than the manuscript* which has been placed in it, probably at a recent period, to replace the original manuscript, which has disappeared. The central figure, as well as the enamels of different colours, but which are generally placed in monochrome pieces, bear the appearance of very great antiquity. In comparing them with the enamels represented in the works of Du Sommerard and other learned men, we are induced to assign them to the Xth or at latest to the XIth Century. See *Libri's* INEDITED MONUMENTS.

280 HORÆ B. Mariæ Virginis. MANUSCRIPT, ON VELLUM, *of the commencement of the XIVth Century, with* MINIATURES, *red morocco, gilt edges, with chased silver clasp* 24*mo.* SÆC. xiv.

Pretty Manuscript, adorned with numerous BORDERS and with eight delicious small MINIATURES of the greatest delicacy, and in a most peculiar style. The subjects are painted on grounds, sometimes in *mosaics*, at others

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damasquiné, in gold and colours, with charming effect. Some of these miniatures contain grotesque scenes, the fourth having the *fool* in his official costume. The final miniature (folio 143) represents the last judgment, treated with infinite delicacy. The calendar and rubrics prove that these *Horæ* were executed in France, and the miniatures present one of the prettiest specimens of French art at the commencement of the XIVth Century.

281 HORÆ B. Mariæ Virginis. MANUSCRIPT OF THE XVTH CENTURY ON VELLUM, WITH MINIATURES
olive morocco, in compartments, gilt edges 12*mo.* SÆC. XV.

A charming French binding of the XVIth Century, in the Grolier style. This copy belonged to Susanne Coignet, and has her name on the sides. See *Libri's* INEDITED MONUMENTS.

282 HORÆ in laudem beatissimæ virginis Mariæ ad usum Romanum
citron morocco, gilt edges, by F. Bedford
16*mo.* *Lugduni, Rob. Granton,* 1558

A charming little volume, printed in red and black, in script type (*lettres de civilité*), and containing several pieces in French verse. It is preceded by an Alphabet, with scraps in Latin and French. We have not found this work mentioned by Brunet.

283 HORÆ beatissimæ Virginis secundum consuetudinem Romanæ curiæ, Græce: *brown morocco, gilt edges, by F. Bedford*
16*mo.* *Venetiis, Aldus,* 1497

"A very rare volume, containing 112 leaves . . . there are 13 sheets, with signatures α—ξ . . . Sold £35 4*s.* 6*d.* Butler; 830 francs, Riva; 900 francs, Constabili."—BRUNET. This copy has large margins. The book is printed in red and black, with a pretty woodcut at back of title.

This small volume consists of 104 leaves, and not of 112, as asserted in the "Manuel." Indeed, 13 sheets of 8 leaves each give 104 and not 112 to the volume. Renouard, from inadvertence, fell into the same mistake.

284 HORE PRESENTES AD USUM SARUM
black letter, *woodcuts, green morocco, dentelle borders,* (*ancient binding*)
8*vo.* *Impresse fuerũt Parisiis, per Philippum pigouchet, anno salutis M.CCCC.XCVIII* (1498) *die vero xvi. Maii pro Symone vostre,* etc.

PRINTED ON VELLUM, AND IN PERFECT CONDITION. The edition is very rare, as are in fact all the services *ad usum Sarum.* It contains woodcut borders to all the pages, amongst which are representations of the DANCE OF DEATH. The volume contains 128 leaves (with signatures a—q), having on the last two leaves a table in English, "The contents of thys booke."

See also *Heures, Officium, Preces Piæ,* and the Articles *Heures, Horæ, Office,* and *Officio* in Supplement.

285 HORATII (Q. Fl.) Carminum libri IV, accedunt Epodon liber nec

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non Carmen Sæculare. MANUSCRIPT, ON VELLUM, *of the IXth Century: in ancient binding, with metal ornaments*
small square folio. SÆC. IX.

MAGNIFICENT MANUSCRIPT of 72 leaves, admirably written in long lines in Caroline minion letters, and in perfect preservation. The rubrics, subscriptions, the initials of each verse, &c. are in uncial letters, or in rustic capitals of different tints, and throughout the volume there are several large initials painted in various colours. The Poems of Horace are accompanied by a lengthy perpetual commentary, also written in the IXth Century, and which is apparently totally inedited, as we have been unable to discover any trace of it in the large edition of Horace with the 40 commentators, published (by Sebastian Henricpetrus) at Basle in 1580, in folio. The intitulations of the odes, as well as the names to whom they are addressed, differ much from those printed, and offer some interesting various readings. The text is very pure, and presents the best readings. The orthography is excellent. The volume consists of 72 leaves, and although written exactly like the rest, the six folios 7, 54, 62, 65, 67 and 68, have a more modern appearance. At the commencement there is a Life of Horace, in the same writing as the rest of the manuscript. At the close of the "Carmen Sæculare" there has been an inscription in uncial letters, now effaced, but at the end of which persons well versed in the knowledge of ancient manuscripts have thought they could discern the date DCCCCXIII. On the last three leaves (which had been left blank) is written a table of the "Odes," and on the back cover, inside, in the writing of the time, is the following inscription, "Sum Jacobi allierij empt^{s} die V^{o} Januarij 1441," which proves, by the place it occupies, that the curious binding in wood, afterwards re-covered in black silk, but still preserving its primitive metal ornaments, must have been executed prior to the year 1441. The writing of this manuscript bears a strong resemblance to that of the "Terence" of the IXth Century, now in the "Bibliothèque Royale" (Impériale), at Paris (Reserve, No. 899), a facsimile of which is given by M. Silvestre in his "Paléographie Universelle." See *Libri's* INEDITED MONUMENTS.

286 HORATII (Fl. Q.) Opera, Latine et Italice
morocco, in compartments, gilt edges
4to. Venetia, G. B. Sessa (Al Griffio), 1581

Magnificent French binding of the XVIth Century, in citron morocco, fully gilt on the sides and back; the gold, which had been tarnished, has been admirably revived at Paris. This copy, in perfect preservation, has the arms of Henry III, King of France and Poland, on sides. See *Libri's* INEDITED MONUMENTS.

287 HROSVITÆ Opera, nempe: Comedie sex in emulationem Terencii; Octto (*sic*) Sacræ historiæ; Panegiricus, etc.
woodcuts, vellum, blank tooling, with clasps, (ancient binding)
folio. Norunbergæ, 1501

A very fine copy of one of the most singular productions of the Middle Ages. The engravings, which are very fine, are attributed to Albert Durer.

288 HUG SCHAPPLER. A delightful Reading and a true History how one hight Hugh Schapeler (Hugo Capet), by origin of a but-

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cher-family, became a powerful king in France by his great knightly manhood (in German)
black letter, *woodcuts*
folio. Strassburg, Barthol. Grüniger (sic), 1537

A Romance of Chivalry, which has not been translated into French, and which, on account of its subject, deserves to be better known in France than it is.

289 HYLICINI (Bernardo) Opera dilectevole et nuova della Cortesia Gratitudine & Liberalita
vellum 8*vo. Venetia, Georgio di Rusconi,* 1514

In speaking in article *Ilicino*, of this interesting and rare novel, M. Brunet only indicates a single copy (M. Melzi's), of this edition of 1514. It is a book of 24 leaves, with a woodcut on title-page. This copy is in good condition.

290 INNAMORAMENTO de Melone (*sic*) e Berta e come naque Orlando et de sua pueritia
black letter, (4 *leaves*), *brown morocco, gilt edges, by F. Bedford*
4*to. S. L. and A.*

An edition in three columns, with a woodcut on the first page. It has neither numerals, catchwords, nor signatures, and, as far as we know, is not known to any bibliographer. M. Melzi indicates as the first edition of this Romance of Chivalry that of Milan, 1539, in 8vo. This, however, certainly appeared at the commencement of the XVIth Century, and seems to be the first of all. It comprises 160 *Ottave*, and is different from that cited by Quadrio, under the title of *Innamoramento di Milone e Berta marito e moglie*, &c. and differs also from that formerly in the La Vallière Collection, having *Melon* (*sic*) on title-page. See the "Manuel" of M. Brunet.

291 INNAMORAMENTO de Rinaldo di Monte Albano
black letter, *in double columns, with woodcuts, calf, filleted, by Derome* 8*vo. Venetia, Alluuise de Torti,* 1537

The only copy of this edition known to the present time was that announced in the Gaignat Catalogue, which M. Melzi cited without being able to give a description of it, and which was probably the same as the one now described. The leaves of this volume are numbered from IX to CLXX, having the first eight leaves unfigured, and, after folio CLXX, on which is the imprint, one leaf with a very curious woodcut. Folios XVIII—XXIV have had a slight wormhole in the lower margin mended, and CLX—CLXX have been similarly repaired in the side margin.

292 INDEX librorum prohibitorum: *vellum*
4*to. Romæ, Aldus,* 1564

"*A very rare work.*"—RENOUARD. This copy is in its original state, and very beautiful. It is the first edition of the famous "Index."

293 INDIA. Obedientia potentissimi Emanuelis Lusitaniæ regis
4 *leaves, uncut* 4*to.* (*Romæ*), *MDV pridie No. Junii*

"A small work printed in the large Roman characters of Eucharius Silber at Rome. In this speech the orator gives details of the conquests of the

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Portuguese in Africa, India, &c."—BRUNET. It is, therefore, the first printed account known in which are mentioned the discoveries of the Portuguese in India. It will be found described in the *Bibliotheca Grenvilliana*, that most useful work to philobiblists, which does so much credit to the compilers, Messrs. J. Th. Payne and H. Foss. This "Obedientia" is a small tract of extreme rarity. The present copy is uncut, and in admirable condition.

294 ITINERARII in Tartaria: *brown morocco, by F. Bedford*
Vinegia, G. A. de Nicolini du Sabio, 1537

A very beautiful and almost uncut copy of a book which sold for £19, and for £13 10*s.* at the White Knights' sale. It is the original and now almost unattainable account of Plan Carpin and other Minorites who were sent on a mission to the Mongols in the middle of the XIIIth Century. M. Brunet mentions it in his Article *Duplan.*

295 JAMBLICHUS de Mysteriis Ægyptiorum, Chaldæorum, Assyriorum. Accedunt Opuscula varia Procli, Porphyrii, Synesii, Pselli et aliorum. Omnia Latine

FINE PAPER, EXTREMELY RARE, *veau fauve, in compartments, gilt edges* *folio. Venetiis, Aldus,* 1516

GROLIER'S COPY, with his name and motto, on fine paper, (see *Annales des Alde, by Renouard, to whom this copy formerly belonged.*) The design on the binding is a very unusual one for a Grolier. It is architecture in binding. We have never seen but one other binding resembling it, and that is in the British Museum. This specimen has only recently been restored to a collection to which, however, it formerly belonged. So extraordinary a pattern for binding has been facsimiled in *Libri's* INEDITED MONUMENTS.

296 JAMES (Th.) Bellum papale: *veau fauve, (old binding)*
4*to. London, G. Bishop,* 1600

Count Hoym's copy, with his Arms. Bound up with it is a curious bibliographical dissertation *in manuscript* entitled, "Histoire de la Bible de Sixte-Quint, par Prosper Marchand, 1704."

297 JARRY (Nicolas), ADORATION À JESUS NAISSANT. MANUSCRIPT, ON VELLUM, *of the XVIIth Century*
brown morocco, in compartments, gilt edges, (ancient binding)
12*mo.* SÆC XVII.

A charming Manuscript, admirably written, with a very pretty Miniature at the commencement. It contains 30 pages of calligraphy (each surrounded by a frame of gold), besides a leaf for the miniature, and 5 leaves of white parchment (old) serving as fly-leaves. At the end we read, "N Jarry P (Parisiensis), scripsit, anno 1643." At the commencement is the following note in a writing of the XVIIth Century :—

"Ce présent livre nous a esté doné (*sic*) par Monsieur de Montholon l'enfant duquel Dam^elle. Anne de Bellin ma fame (*sic*) a tenu sur les fonds (*sic*) a tillare sur le chemin de Paris. "Postel."

Lower down, in another hand, is, "Anne Postel le Camus."

It would be useless to dwell upon the merit and value of the small

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bijoux due to the pen of the most celebrated calligraphist of modern times. This is evidently a repetition by the artist himself of the *Adoration* (presented in 1643 to the Queen) which M. Brunet has described in his interesting Article *Jarry*, and which (according to the description given of it in the "Manuel") exactly resembles this Manuscript, announced and described three years ago in the catalogue of M. Bailleu, a well-known Paris bookseller. Jarry was in the habit of reproducing such of his manuscripts as were most successful, and, as is well known, these copies made by Jarry himself are as much sought after as the originals. It is only a few months since one of these reproductions (a copy of the *Guirlande de Julie*) sold for about 10,000 francs (£400 sterling) at the last sale of M. de Labedoyère.

298 JOANNINENSIS (Stephani) in Mediceā Monarchiā penthatheucus ad diuū Cle. Mediceuȝ VII Pōt. Max.

red morocco, with arms, (ancient binding)

folio. Anchonæ, Tipo, Bern. Gueraldi, 1526

A book of extreme rarity, the existence of which has been known to few bibliographers, and which has been seen by hardly one of them. Roscoe knew it not, until we find the learned librarian of Florence, Bandini, addressing him a letter (6th September, 1803), which is published in the illustrations of the life of Lorenzo de' Medici, mentioning this "Pentatheucus" as a book of *extreme rarity* which was impossible to be found (*inreperible*). Bandini considers the "Pentatheucus" as a book of the greatest importance for the history of Leo X, and adds that Fabroni was quite ignorant of its existence. This copy with the arms of Colbert is in red morocco, in that very morocco which he loved so much, that, in a treaty with Morocco, he stipulated that there should be delivered to France a certain number of skins to be used for the bindings in the Royal Library.

299 JOB. Le livre de Job en vers français. MANUSCRIPT OF THE XVTH CENTURY ON VELLUM

green morocco, in compartments, gilt edges *folio.* SÆC. XV.

A very beautiful Manuscript, well written, and in excellent preservation, containing a French paraphrase of the book of Job in six-line stanzas. At the commencement there is a fine miniature. This volume belonged to MARGARET OF SCOTLAND, the first wife of Louis XI, King of France. At the bottom of the first leaf are the arms of this Princess in gold and colours.

300 JOHANNES CHRYSOSTOMUS super Mattheum. MANUSCRIPT OF THE IX—XTH CENTURY ON VELLUM, *in double columns*

black morocco, blind tooling *square folio.* SÆC. IX—X.

A VERY FINE CARLOVINGIAN MANUSCRIPT, well written and in perfect preservation, with very curious initial letters. At the end is another work something less ancient, but most interesting. It is the famous *Epistola Presbyteri Johannis* so celebrated in the Middle Ages.

301 JOHANNIS Damasceni historia Barlaam et Josaphat (in German) black letter, *woodcuts, vellum* *folio.*

(*Absque nota, sed ut fertur, Augsburg, Ant. Sorg, circa* 1470)

A volume in extraordinary preservation, and very little known. It is without

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pagination, catchwords, or signatures, and contains a multitude of very curious and very ancient woodcuts filled with xylographic inscriptions. These are probably from the same blocks which had previously served for a xylographic work which is now lost. The title occupies the whole of the first page of this curious book, and is entirely printed in red. On the back is inscribed the date of 1470, and everything tends to show that this is one of the first productions of the Augsburg press.

302 JOHANNIS Grammatici in Aristotelem Commentarium
calf, in compartments, gilt edges *folio. Venetiis, Aldus,* 1534

Very beautiful English binding of the XVIth Century, in variegated colours, from the library of EDWARD VI, KING OF ENGLAND. See *Libri's* INEDITED MONUMENTS.

303 JOSEPHUS (Flavius) de Bello Judaico. MANUSCRIPT ON VELLUM, *adorned with admirable* MINIATURES, *written at Florence in* 1492, *by the celebrated Calligraphist Neri di Filippo di Cino de Rinuccini, for* POPE LEO X, (*whilst still a Cardinal,*) who, like his father, (LORENZO DE' MEDICI,) was a great patron of art
red morocco, in compartments, gilt edges *folio.* SÆC. XV.

On the first two pages of this Manuscript are the arms and well-known devices of Leo X, as well as those of his father Lorenzo, and of his great-grandfather, Cosmo de' Medici. (See, respecting these devices of the Medici Family, "Giovio, Ragionamento dell' Imprese," "Audin, Vie de Léon X," and other works on the subject.) Besides the ring with the three plumes, the yoke, and the word SEMPER, several times repeated, this Manuscript (in a large medallion surrounded by figures and flowers filling the reverse of the first leaf, opposite the title) presents a French device which is less known, and which, as that adopted by the brother of Leo X (see, on this subject, No. 349 of present Catalogue), has reference to the misfortunes suffered by the family of the Medici, and the well-founded hope of seeing them cease. This device consists of a crown formed by two branches of laurel, which have lost their leaves, and along which are written in Gothic letters the words, "LE TEMPS (*sic*) REVIENT PAR LE FUST REVERDIRA." It will also be found in the "Plautus" on vellum, printed at Florence, in 1514, by the Giunti, being the dedication copy to Lorenzo II de' Medici (nephew of Leo X), which is on public view in Case X, in the Department of Printed Books in the British Museum. The original binding of this Josephus, with the Medici Arms on both sides, is in perfect preservation, and offers an admirable specimen of Florentine art—the purest of the XVth Century. To describe the *richness and beauty of the miniatures* which adorn the first two pages of this manuscript would be almost impossible. The numerous figures, the medallions in gold, the flowers, the precious stones, scattered in profusion, exhibit a delicacy of design, a richness of colouring, and a preservation quite incomparable. The penmanship, also, is perfectly beautiful, the capitals being throughout of inimitable elegance. The copying of this Manuscript was terminated on "Saturday, 23rd March, 1492, on the XVth Hour of the Day" (thus it is recorded at end), that is to say, a fortnight before the death of Lorenzo de' Medici, and whilst this illustrious patron of art was already sick unto death. This circumstance explains the device of the leafless laurel, which in all probability was

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added, together with the other miniatures, after the copyist had ceased his labours.

It is asserted that this volume, the *Blondus*, and the *Cassiodorus*, described in the present Catalogue, are the sole books which belonged to Leo X, and are *in his binding*, that can be traced in any private library. In consequence of the sacking of Rome by the soldiers of the Bourbon, in 1527, such books are very small in number, even in the Vatican. The three works described in this Catalogue came from the Cibo Library at Rome, and formed part of that Collection through a sister of Leo X, as is well known, marrying Francis Cibo, a son of Pope Innocent VIII.

This work of "Josephus" had been printed several times before the year in which this manuscript was copied; and this splendid tome only tends to prove that, even after the invention of printing, the great connoisseurs continued to employ the pen and the pencil of the most admirable artists to produce copies of their favourite books. A facsimile of the binding of this volume is given in *Libri's* INEDITED MONUMENTS.

304 JULII POLLUCIS Onomasticon, Græce et Latine
green morocco, filleted, gilt edges, (ancient binding)
4*to*. *Francofurti, Claud. Marnius*, 1608

Elegant French binding of the commencement of the XVIIth Century, having the arms of France, *barré*, on the sides, with interlaced letters C on the back as well as on the sides.

305 JUVENALIS (Jun.) Satyræ cum scholiis. MANUSCRIPT OF THE IXTH CENTURY ON VELLUM
re-covered in silk *folio*. SÆC. IX.

MAGNIFICENT MANUSCRIPT, in perfect preservation, written in minion Caroline letters, with the rubrics and initials of each verse in rustic capitals of different colours. The writing is very beautiful and perfectly uniform throughout. A marginal commentary and interlineary glosses accompany the text of this "Juvenal." A large number of annotations are also in *capitals*. In several places there are notes in Tyronian characters, (see, for instance, folios 55 and 56,) a very rare circumstance, especially in classical manuscripts. The Greek words are written or explained in very well-formed Greek characters. We believe that there does not exist *in any library* a manuscript of "Juvenal" of this period finer or more important than the present, whether it be for the purity of text and importance of the glosses (which are inedited), or for calligraphy and preservation. The manuscript consists of 8 gatherings, numbered (the different numbers in order are placed at the bottom of the first leaf of each gathering, and catchwords have been added at a later period), and comprises in all 63 leaves. The text of "Juvenal" occupies 2—61. On the recto of the first leaf there is a small Greek-Latin Vocabulary, followed by some Leonine verses (less ancient) relative to the town of Ostia, the "*Presul Anagnine Pandulfus*," &c. On the reverse of this first leaf there is a Life of Juvenal. At the end of "Juvenal" is an ancient *Epistola*, commencing thus, "Questiunculā mihi datam a vestra reverentia his diebus attulit familiaris noster Fredilo, in qua requirebatur quid proprie viri non incelebres intellexerunt esse ceroma." Following this long letter there is in a writing of the end of the XIIth or the beginning of the XIIIth Century, a small treatise entitled, "*Incipit ars algorismi de numeris*," and, above, the first nine nume-

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rals written from right to left. A facsimile of this precious manuscript can be seen in the INEDITED OR SCARCELY KNOWN MONUMENTS FORMING A PORTION OF THE CABINET OF GUGLIELMO LIBRI.

306 JUVENALIS (Junii) Aquinatis Satirarum liber. MANUSCRIPT OF THE XVTH CENTURY ON VELLUM
red morocco, gilt edges 4*to.* SÆC. XV.

A charming Manuscript, perfectly written on very fine vellum, and in excellent preservation. In it are pretty initial letters and small borders in very good taste. A note at the end of this manuscript states that it was written and adorned with miniatures at Parma, in 1464, by Raphael Berti, of Pistoja ("*Raphael Bertus Pistoriensis scripsit atque miniavit*"), an indication rarely met with, at least as regards miniatures, the painters of which have generally remained unknown. At the commencement of the volume there are poems, in Latin and Italian, by "*Gulielmus Varientius*," also written on vellum and decorated with large initial letters, &c.

307 JUVENALIS et Persii Satyræ: *in the original wood binding*
large 4*to.* (*Absque nota*)

This copy, for the size of margins and its preservation, is truly extraordinary. It is the edition with 32 lines to a page described by M. Brunet as in folio, although in reality a quarto. "Juvenal" occupies 61 leaves and "Persius" concludes on the 72nd folio. This edition has been much commented on by bibliographers. According to De Bure and Van Praet the types of this book are the same as those of the "Decor Puellarum." Crevenna believed that they were the characters of the "Virgil" of 1470, printed by Vindelin de Spira. On comparing this copy with the *Gloria Mulierum* (described in this Catalogue as No. 254 and printed with the same letter as the *Decor Puellarum*) we have convinced ourselves that the types are *not* the same.

308 KAROLI Magni et Ludovici Pii Capitula, sive leges ecclesiasticæ et civiles ab Ansegiso Abbate et Benedicto Levita collectæ:
red morocco, filleted, gilt edges
8*vo.* *Parisiis, H. Chappelet,* 1588

Very beautiful copy, with the Arms of De Thou on sides.

309 LA BRUYÈRE (Jean de) les caractères de Théophraste: 3 vols.
ruled, olive morocco, filleted, gilt edges, (ancient binding)
12*mo.* *Amst. Wetstein,* 1720

"A tolerably pretty edition, adorned with a neat frontispiece."—BRUNET. According to all probability this copy, in exquisite preservation, is the same as that described in the "Manuel" as having successively belonged to La Vallière and D'Ourches, and which sold for 100 francs at the latter's sale in 1811.

310 LACTANTII Opera
russia, (in ancient Harleian binding)
folio. *Romæ, Sweynheyn et Pannartz,* 1468

"The La Vallière copy sold for 500 francs."—BRUNET. The first book printed in Italy is known to have been the "Lactantius" which appeared at Subiaco,

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in 1465. In speaking of the edition of 1468, the one now occupying our attention, and which is one of the first works printed at Rome, M. Brunet says:—"An edition as rare, but less precious than that of 1465." This copy, having the large initials in gold and colours, is very fine and very large in the margins, which renders it, instead of a *small folio*, as described by Brunet (probably because all the copies he had seen were much cut down), as large in size as the copy, also very large, of "Quintilian" by Jenson (1471), described as No. 480 of the present Catalogue, and which Brunet does not denominate a small folio. In this Catalogue hardly any distinction has been made as to *folio* and *small folio*, because, for ancient books at least, the difference is most often due to the knife of the different binders through whose hands the volume must have past.

This copy, having a few slight wormholes at the beginning and end, contains 219 leaves, 218 printed (as announced by M. Brunet), and a blank at the commencement, on which is a long manuscript note, dated 1482, and which very probably forms part of the book.

One fact seems to have passed hitherto unnoticed, which is, that at the end of the volume are to be found various pieces of poetry taken from Ovid, &c. and amongst these *the description* of the Phœnix commencing—

"[C]ossi per li gram saui se confessa," given by Dante in the "Divina Commedia." These lines, which are wanting in the "Lactantius" of 1465, appeared here prior to the editions of Dante printed at Foligno and Jesi. This volume being the third book printed at Rome and the seventh printed in Italy, and all the works printed before this in Italy ("Donatus," "Lactantius," "Cicero de Oratore," "Augustinus de Civitate Dei," "Ciceronis Epistolæ ad Familiares," and "Turrecremata") being in Latin, without one word in Italian, the conclusion is that this is undoubtedly the first printed book in which Italian occurs; and it is very remarkable that with verses of Dante printing in Italian should have commenced. This is a curious fact which we do not remember to have met anywhere mentioned.

311 LAMBERT (Josse) tailleur de lettres, les monnoyes d'or et d'argent non valuées de plusieurs Royaulmes, Pays et Villes

woodcuts, vellum *oblong* 8*vo.* *Gand,* 1544

A small well-engraved collection, with descriptions in French and Flemish, printed, the one in Gothic, and the other in Roman type. As a series of portraits as well as of arms this work is of much interest. This same Josse Lambert, "*lettercutter*," caused to appear in 1543 a small but excessively rare poem respecting the punishment of Nicholas Buz.

This copy is large, several of the leaves having rough edges, but the leaf on which is the Teston du Piedmont (*sic*) is rather short at top.

312 LA MOTHE LE VAYER (Franc. de, sous le nom d'*Orasius Tubero*) quatre dialogues. *Francfort, J. Sarius,* 1506. Cinq autres dialogues du mesme autheur. *Francfort, J. Sarius,* 1606 (*sic*), 2 *parts in* 1

red morocco, filleted, doublé with red morocco linings, by DUSSEUIL 4*to.*

The magnificent copy of Girardot de Préfond, with his autograph. Another copy of this curious and daring work, which certainly could not have been more beautiful than this, sold for 156 francs in De Bure's sale. The Letter of Le Vayer mentioned by Brunet is in this copy, and the date of the second part (1606), which does not appear to have been noticed by

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that bibliographer, ought to cause every hesitation to cease respecting the true date of the first part, in which 1506 has been printed in error for 1606.

313 La Rochefoucauld (de) Maximes et Réflexions morales *red morocco, filleted, gilt edges, (ancient binding)*

12*mo*. *Paris, de l'imprimerie de Monsieur*, 1779

Charming copy, on thick Dutch paper, bound by De Rome, with his ticket.

314 La Salle (Ant. de) La Salade nouvellement imprimée à Paris, laquelle fait mention de tous les pays du monde et du pays de la belle Sybille, etc.: *woodcuts, russia, gilt edges*

folio. *Paris, Phelippe (sic) le Noir*, 1527

Prince d'Essling's fine copy of a slightly-known work, which contains at once a Romance of Chivalry, a History of France, and a Treatise on Cosmography. This copy is quite complete, and has the Genealogical Table, and the two folding Maps (all three xylographic) mentioned by Brunet. In the Map of the World, Africa is represented surrounded by the sea. America is not indicated; but there is to be seen, to the East of Africa and South-East of India, a large Continent prolonged to the *Terrestrial Paradise*, and to India, which might be meant to indicate America, stretching itself, as at first it was believed, to China, and occupying even the place of Australia.

315 La Tour. Der Ritter von Turn . . . The Knight of the Tower (in German): black letter, *woodcuts*

folio. *Augspurg, durch Hannsen Schönsperger*, 1498

In mentioning the 1493 edition of this book Brunet says, "This is a very rare book, as is the folio edition of Augsburg by Schönsperger in 1498." It is well known that this singular work, containing some tolerably scandalous recitals, was written, in 1371, by Geoffroy de La Tour Landry for the education of his daughters, and was translated into German by Marquardt vom Stein, Knight, &c. This edition contains 73 leaves, with a large number of wood-engravings. The title is entirely in xylographic characters. Although the margin of the title-page has been slightly mended, this copy is very fine.

316 La Tour. Der Ritter vom Thurn . . . . The Knight of the Tower (in German): black letter, *woodcuts*

folio. *Strassburg, J. Cammerlander*, 1538

This copy has large margins, but some of the leaves are rather brown.

317 Lectionarium. Manuscript, on Vellum, *of the XIth or beginning of the XIIth Century, written in red and black*, with a covering of sculptured ivory (both sides of cover forming a Diptych), ornamented with gilt and silver metal-work, consisting of figures in alto-relievo and sparsely cut enamels

folio. Sæc. xi—xii.

The frame of the two sides is formed by 32 large Ivory Medallions (16 on each side) representing Saints and Prophets with their Devices, and having some inscriptions in uncial letters, the whole surrounded by a border of foliage in the Greek style, and by sprigs forming compartments.

In all probability these medallions date back to the VIth Century,

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whilst the enamels and metal figures are probably workmanship a little less ancient. These medallions resemble in many respects those on the small coffer of sculptured ivory engraved in the *Treasures of Art in Great Britain*, a magnificent work published in English, in 1858, by Mr. Waring, assisted by many of the most eminent antiquaries and by the most celebrated artists of England. This coffer, which is described in that work as the *crowning subject* (*chef-d'œuvre*) of the section in which it is placed, had been considered as belonging to the VIIIth Century by its owner the late Sir Samuel Meyrick, the celebrated collector, whose Museum is, and for a long time has been, one of the wonders of Herefordshire. If the two covers of this "Lectionarium" are compared with the Meyrick Coffer, a first glance will convince any one that the heads of the medallions on the "Lectionarium" are of a more primitive character, that the foliage of the borders is simpler and therefore more ancient, and that the uncial letters seen engraved on some of the medallions of the "Lectionarium" have a more ancient form (precisely that belonging to the VIth Century) than those appearing in the inscriptions on the coffer.

The inscriptions on this Diptych have certainly been engraved by Greek artists. This will be seen, amongst other things, in certain Greek letters (the Θ, for example, instead of O, erroneously engraving ENΘC, instead of ENOC, and elsewhere, as well as H for E from habit), written in error in Latin inscriptions, which these artists did not understand.

The richness of the work, the prodigal gilding of certain portions of the ivory, and at a very ancient date, a very rare occurrence, the circumstance, still rarer, of the volume having both covers equally ornamented (for it was usual to ornament the upper side only of books destined, as they used to be up to modern times, to be laid flat on tables), the costumes of the principal figures, recalling those of certain mosaics at Ravenna, all announce that this extraordinary covering (executed by Greek artists for people who spoke Latin) has formed part of those precious gifts which the Emperors of the East (Justinian for instance) sent from time to time to the Churches of Rome and Ravenna.

It would require a volume conveniently to describe thoroughly this extraordinary monument of art, which we have found nowhere mentioned, and to compare it with others analogous, but less beautiful, to be seen in the works of Gori, Mabillon, Du Sommerard, &c. &c.

Both parts of this Diptych are represented in the INEDITED MONUMENTS.

At the time of the binding, in order to find room for the metal, it seems to have been necessary slightly to cut the ancient border of ivory, and to shorten one arm of the crucifix. The "Lectionarium" itself has evidently been inserted much more recently (probably in the XVIIth Century) in place of the original manuscript no longer in existence.

The text of this manuscript is in large characters, apparently written in the XIIth Century, whilst certain rubrics and other passages in small letters seem to date back to the end of the XIth Century.

We shall only add that this Diptych is in a preservation truly uncommon. Nothing is amiss, excepting that the gold is slightly effaced in some places. A small triangular fleuron is wanting at the bottom of the upper cover, which might easily have been restored, had it not been thought better to leave this slight defect, as shown in the plate of the INEDITED MONUMENTS, in order to leave this admirable specimen of art in all its purity, unprofaned by any attempt at restoration.

Manuscripts with ancient metal bindings or in carved ivory are very rare. Very few indeed are to be seen in the British Museum. There are some in the "Bibliothèque Royale (Impériale)" at Paris, but the ancient

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bindings are generally in a bad state, and several have portions quite modern. Indeed, to disguise the state of dilapidation in which certain enamelled coverings were to be found, it was considered sufficient, without undertaking any of the repairs that were required, to restore them in the *engravings* destined to give facsimiles. A curious example of this sort of *restoration in painting* may be seen in the *Arts au Moyen Age* of M. Du Sommerard ("Album, Seconde Série," pl. xxxiv.) Nothing is more difficult than to meet with a volume in which the ancient manuscript is in the primitive covering, ornamented with enamels, &c. as originally made for it. A single instance will suffice to prove this assertion. All the philobiblists of Europe within the last few months have heard, not without some feeling of envy, that the King of Hanover had purchased for 10,000 thalers (£1500) a Manuscript with Miniatures which had belonged to Henry the Lion, and was in the Cathedral at Prague. It was naturally believed that the beautiful primitive covering (a well-known binding) of this Manuscript had accompanied the volume. No such thing. This binding, which for some time past has been separated from the book, remains at Prague, whilst the manuscript has gone to Hanover clad in a modern binding, which is not of the slightest value.

We owe to the kindness of a German scholar, Dr. Pfund, the description of ancient bindings in metal, or in ivory with ornaments in enamel, &c. which exist in the magnificent Royal Collection at Berlin. They are not more numerous than those described in the present Catalogue. There are some very beautiful specimens, but they confirm what we have said, for most of these bindings at Berlin are composed of fragments of various periods, adjusted as an after-thought to manuscripts of different ages.

All who have seen this "Lectionarium" have given it as their opinion that in no library, public or private, have they ever met with a binding of any period that can be compared with this magnificent specimen of art.

318 LE FOURNIER (André) La decoratiō Dhumaine nature, et aornement des Dames: **black letter**, *printed in red and black. Lyon, Claude Veycellen, (Sans date)*—GOEURCT (Jehan) Lentretenement de vie summairement composé, etc.: **black letter**, *printed in red and black, red morocco, gilt edges. Lyon, Claude Veycellen, (Sans date)* 8*vo.* in 1 vol.

The "Decoration" is truly, as called by M. Brunet, "a singular book." As to the "Entretien" of Goeurot, M. Brunet, who cites several other editions of it, does not seem to have known this, containing 80 leaves, each page of which is, singularly enough, surrounded by a black fillet.

319 LEGENDA Sancti Wolfgangi: **black letter**, *(20 leaves) folio. Impressum in opido Burgdorf, anno domini,* 1475

This volume is considered the only work printed at Burgdorf in the XVth Century.

320 LIECHTENBERGER (Joannes) Practica unnd Prenostication (in German)
black letter, *woodcuts, half-bound* *folio.* 1526

A copy in *rare preservation* of this celebrated "Prognostication." This book is filled with fine and curious engravings on wood, in their pristine

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freshness. This edition was unknown to M. Brunet, who cites several more modern. The volume contains 46 leaves, of which the last, placed after that with the imprint, is a very fine engraving of the size of the page.

321 LIBER Decretalium. MANUSCRIPT, ON VELLUM, of the commencement of the XIVth Century, in a very ancient binding of gilt-metal, richly ornamented with antique cameos and precious stones, having in the centre a plaque of carved ivory

4to. SÆC. XIV.

This Manuscript is quite as elegant as the volume by S. Bonaventure, described in this Catalogue as No. 88. It is ornamented with precious stones, turquoises, topazes, sapphires, &c. very well matched. The cameos are very fine and truly curious. See *Libri's* INEDITED MONUMENTS.

322 LITURGIA Inglesa o Libro del Rezado publico, de la administracion de los Sacramentos, y otros Ritos y Ceremonias de la Yglesia de Ingalaterra

old blue morocco, in compartments, gilt edges, with Arms on sides

4to. Augusta Trinobantum, 1618

A Spanish translation of the English Liturgy, hardly known. The volume contains also the Psalms of David, with fresh signatures A—Y, which are not indicated in the Table at the commencement.

323 LOOSZBUCH, zu ehren der Römischen, Ungerischen unnd Böhemischen Künigin: **black letter,** *woodcuts, stamped pigskin.*

folio. Straszburg, Balthassar Beck, 1546

This "Fortune-teller," made in honour of the Queen of the Romans, Hungarians, and Bohemians, &c. by Paul Pambst, is filled with elegant engravings on wood, some of which have xylographic inscriptions. It is a work in verse, similar to the "Ingeniose Sorti," published at Venice, in 1540, with engravings by Marcolini. This copy is very fine; the binding of the time is covered with a multitude of figures, impressed in blank tooling, and of a charming design.

324 LUCANI (M. Annæi) Pharsalia

green morocco, filleted, gilt edges

folio. (*Absque nota, sed circa* 1475)

Magnificent copy, with very large margins of "an ancient edition, circa 1475," with signatures a—p, which M. Brunet describes as the third, and which is remarkable by the shape of its types, and by the curious typographical ornaments occurring at the commencement and on the last page. This copy agrees completely with the description in the "Manuel," except that M. Brunet says that the entire pages of this edition have 36 lines, although we have only been able to count 35 on the recto and reverse of each of the first leaf in signatures g, h, i, k, l, selected by us haphazard. When describing an edition without date, it is impossible to be too scrupulous in pointing out peculiarities which might serve to distinguish it from others equally undated.

325 LUINES (M. de) Recueil des pièces les plus curieuses (en prose et

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en vers) qui ont été faites pendant le règne du Connestable de Luynes

red morocco, filleted, gilt edges, (ancient binding of Derome)

8*vo.* S. L. 1628

326 LULLI (Raymundi) Ars brevis

black letter, *woodcuts, vellum*

4*to.* *Lugduni, Stephanus Baland,* 1514

An absolutely uncut copy of this curious work. The volume contains several woodcuts, some with xylographic inscriptions.

327 MACARONIC. Bollæ (Bartolomi) Thesaurus proverbiorum italico-bergamascorum rarissimorum et garbatissimorum, nunquam antea stampatorum

citron morocco, filleted, gilt edges, by F. Bedford

small 8*vo.* *Francofurti, Ioann. Saurius,* 1605

This work is partly in a Patois and partly in Macaronic Latin. It differs from the "Nova Novarum Novissima," by the same author, and is so rare that M. Delepierre has not described it in his interesting work on Macaronic writers. Besides the 70 leaves indicated by M. Brunet, there are, in this copy at the end of the volume, two blank leaves, which belong to the book.

328 MACARONIC. Dialogus novus et mire festivus ex quorundam virorum salibus cribratus non minus eruditionis quam macaronices amplectens

morocco, gilt edges 4*to.* (*Absque nota*)

A curious work of 12 leaves, the last blank, which, judging from what is to be read in the "Manuel," differs from the two analogous works cited by M. Brunet in the Articles *Dialogus* and *Epistolæ Obscurorum Virorum.* The title here reproduced is in black letter, all the rest is in Roman types. It is a small satirical work, written to deride the ignorance of the monks. It must have appeared about 1516, the presumed date of the first edition of "Epistolæ Obscurorum Virorum," apropos to which it may be as well to notice that a probably omitted word (*ne ?*), in line 17 of column 1024, in the second volume of the "Manuel" (edition of 1860), when speaking of this famous book, renders the sense absolutely unintelligible. We cite, as a specimen, a passage taken from the commencement of this "Dialogue," written partly in Macaronic, and which ought to be rare, because it appears to have even escaped the researches of the learned M. Delepierre: "Magister Gingolphus: De quibus duo ribaldis, qui non faciunt nisi facere guerras et disturbia in tota Ecclesia. Diabolus possit eos importare per terras et per maria."

329 MACARONIC. (Incipit) "Est auctor tiphis: leonicus: atque parenzus,—Flora leonicum: retinet phrosina tiphetum"

12 *leaves, with signatures a—b, orange morocco, gilt edges*

8*vo.* (*Sine ulla nota, sed Venetiis, circa* 1500)

From our quotation of the first two lines it will be seen that it is the work of Tifi Odassi, so rare that M. Delepierre has republished the beginning. This edition appears unknown; it is different from all those described by

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M. Brunet. The two volumes of "Macaronics" (No. 331 and this) are in perfect preservation, and although not very large, have no leaf cut into the letter.

330 MACARONIC. Folengo (Theophilo). Merlini Cocai Macaronices libri XVII.

citron morocco, gilt edges, by F. Bedford

8*vo. Venetiis, in ædibus Alexandri Paganini*, 1517

"First edition of this Macronic *chef-d'œuvre*."—BRUNET.

331 MACARONIC. "Nobile Vigonce opus incipit." 8 *leaves, Venetiis, per Bernardinū de Vitalibus*, 1502, *Die VII. Mensis Madii.*—Virgiliana, 16 *leaves* (*with signatures a, b, c, d*), *of which the last is blank*, (*Sine ulla nota, sed Venetiis, B. de Vitalibus, circa* 1500), 2 vols. in 1: *orange morocco, filleted, gilt edges* 8*vo.*

After all that has been written on Macaronics, especially after the excellent work (*Macaroneana*) of M. Delepierre, on this subject, one could hardly expect to discover "Macaronics" having the double character of being at thè same time very ancient and perfectly unknown. It is, however, as will be seen, the case with this volume.

The second Work, which bears at the top of the first page the word "Virgiliana" has for its author, a certain *Fossa* of Cremona, who names himself, in the course of the book, "De fossa compositore qñ uenit patauio," and of whom the name is again found at the end:—"Finit præclarissimum opus editum per excellentissimum uirum dominum Fossam Cremonensem." In all probability, this Fossa of Cremona is the same, who composed about the same period a Romance of Chivalry, mentioned by bibliographers, "L'Innamoramento di Galvano." This "Virgiliana," commences with these verses:—

"Tu q̄cunq̄ leges: nō dicas macharoneā
De macharonis nil tractāt carmina nr̄a, etc."

It is a collection of satirical and burlesque Poems, divided into several parts by rubrics. The first piece has for its title, "De Angelo spuza veneto," and terminates with this verse:—"Dicite me schiauum facio uobisque fameium." The second is entitled, "De Prisiano," and commences thus:—"Postq̄ cōticuit; finem dedit atq. parolis." The third piece is that we have just indicated, in which Fossa confesses himself the author (*compositore*) of the Poem. Then comes another chapter, "De Valeriano qui dicitur papatorta nigromantus. De Angelo spuza de diabolis" after which is an epigram against a certain Mioarantium, a priest of Vicenza; then four verses, "*Ad libellum in detractorem*;" and lastly, the colophon as given above. We have commenced with the second piece, because therein the author of it names himself, and we could therefrom convince ourselves that his work was undescribed. As to the *Opus Vigonce*, we are in still greater obscurity in this respect than regards the Macharonea of Fossa. This work commences (after thę title and the *Musarum invocatio*) with these lines:—

"Rica putanar̄ Notissima Tuq̄ Roseta
Vnica vachar̄ Multo bertone sup'ba."

It is most probable that this *Opus Vigonce* is also unknown. This

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edition of 1502 is perhaps the most ancient Macaronic book with a date in existence.

332 MACARONIC. Martin (L.) l'Escole de Salerne en vers burlesques et Poema Macaronicum de Bello Huguenotico
portrait, blue morocco, in compartments, gilt edges
4*to.* *Paris, J. Henault,* 1650

Fine copy. The *Poema Macaronicum*, as is well known, was composed by Remy Belleau in the XVIth Century.

333 MACARONIC. Molière (Joannis Baptistæ) doctoris comici receptio publica unius juvenis medici in academia burlesca. Editio troisième. Revisa & de beaucoup augmentata, super manuscriptos trovatos post suam mortem: 16 *leaves, sewed*
8*vo.* *Amsterdam, Jean Maximilian Lucas,* 1673

This work, which was republished by M. Delepierre in his interesting "Macaroneana," from a copy in the British Museum, is one of the most piquant pieces that issued from the inimitable pen of Molière, and at the same time one of the rarest in French literature. In comparing the text given by M. Delepierre with the present copy, we have found, besides variations of little importance, some passages which are not in the "Macaroneana," although in this. For instance, in the Reply of the Bachelor, the reading in the "Macaroneana," (p. 274) is, "*Ad purgandum l'utramque bile, Respondeo vobis,*" whereas herein we have a line more:—"Ad purgandum l'utramque bile, Et quod ero valde habile: Respondeo vobis, etc."

Similarly, at p. 283, the Reply of the Choir is not found in the "Macaroneana," but is in this edition with the date of Amsterdam, 1673. Besides, in this edition there are some really curious notes, one of which tends to prove that at p. 276 of the "Macaroneana," we must read *gravis ære* (which the note explains *chargé d'argent*) and not *gravis ægre*, as is generally the case. We have not had the leisure to compare this copy with that in the British Museum; but may it not be possible that these variations indicate two differing editions?

334 MACARONIC. Stopini (Magistri, seu potius C. Orsini) poetæ ponzanensis Capriccia Macaronica cum nova appendice
olive morocco, gilt edges *small* 12*mo.* *Venetiis,* 1653

Very pretty copy of this edition, which is the one most sought after.

335 MACARONIC. Zanclaii (Parthenii) Cittadinus Maccaronice metrificatus overum de piacevoli Conversantis Costumantia . . . opus bellum et bonum
vellum 8*vo.* *Messanæ, Iac. Mattheœi,* 1647

"A very rare, and little-known volume," says M. Delepierre, following the catalogue of Zondadari respecting this small book, which this learned bibliographer appears not to have been able to see, and which comprises

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128 numbered pages (with signatures A—H). This work is in prose mixed with verse, written entirely in Macaronic Latin. The book, which is professedly a sort of Treatise on puerile and honest courtesy, is in reality very satirical and very biting. Many of the words are in the Sicilian dialect with Macaronic endings. See also *Dialects. Rabisch*, No. 192.

336 MAFFEI (Io. Petri) de Vita . . . B. Patris S. Ignatii Loiolæ
orange morocco, gilt edges, in compartments of small tooling, gilt edges 8*vo. Lugduni, Ioan. Champion*, 1638

French binding, richly gilt, with the date of 1640 and the name of Claude Tapin on sides.

337 MALHERBE (François) Poésies, rangées par ordre chronologique
portrait, red morocco, filleted, gilt edges
8*vo. Paris, Barbou*, 1757

Magnificent copy, on *Large Paper*, bound by De Rome, and having his ticket.

338 MAN (Wolffgannng von) das Leiden Jesu Christi
black letter, *woodcuts, calf, dentelle borders, with clasps*
4*to. Augspurg, durch den Junngen Hannsen Schönnsperger*, 1515

PRINTED ON VELLUM. Mentioning this "Passion" in verse, M. Brunet tells us of a copy, also on vellum, in the Munich Library. This volume contains 68 leaves, and is filled with fine wood-engravings, some of which have xylographic inscriptions. All the pages of this "Passion" are surrounded by borders. The rarity of books printed on vellum with engravings is well known. This copy has not very large margins, and some of the borders have been slightly cut into by the binder in the upper portion. The first leaves are slightly discoloured; such, however, as it is, the volume is well worthy of attention.

339 MANDAVILLA (Giovanni) tractato bellissimo delle piu maravigliose cose & piu notabile che sitrovano (*sic*) nelle parte del mondo
woodcut on title-page, red morocco, filleted, gilt edges, by F. Bedford
4*to. Firenze, ser Piero da Pescia. Without date, but about* 1500

Edition of 80 leaves (with signatures A—K), unknown to M. Brunet, who cites several others more modern.

340 MANILII (M.) Astronomicon
olive morocco, in compartments, gilt gauffré edges
4*to. Romæ, J. Mazochius*, 1510

Magnificent Italian binding of the period of the impression, richly gilt, in perfect preservation, and without the slightest restoration. On the front cover are impressed the letters ∴ EN ∴ RI ∴ P ∴ an abbreviation, no doubt, of the owner's name. On the other cover stands ∵ M ∵ MANIL ∵ See *Libri's* INEDITED MONUMENTS.

341 MANILII (M.) Astronomicon
vellum, gilt edges 8*vo. Lutetiæ, apud Mam. Patissonium*, 1579

Magnificent French binding of the XVIth Century on vellum, fully gilt, and in

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perfect preservation. This copy, ruled, belonged to Henry III, King of France and Poland, and has his arms on the sides and back. There is a slight mending of the margin of the title-page. See *Libri's* INEDITED MONUMENTS.

342 MAPPA MUNDI. MANUSCRIPT OF THE XVTH CENTURY ON VELLUM, *with* MINIATURES *folio.* SÆC. XV.

At the end of this interesting Manuscript is the following colophon :—"Explicit Mappa Mundi scriptum per Antonium Angeli de Aquila. Sub Anno domini Millesimo CCCCXXVII de mense Julii die XIII eiusdem mensis." It is, without doubt, a copy of a more ancient manuscript, intended to convey details of the organisation of the Court of Constantinople, its great officers, the division and government of the provinces, the tributes payable, &c. &c. The whole is represented and symbolised in large paintings of divers monuments, churches, fortresses, &c. It also exhibits a great number of figures of women bearing tribute, consular personages seated on thrones, vessels, furniture, &c. &c. On several of the pages is figured a large horn, resting on a tripod, containing a man and a woman; this is a very singular object. The page most interesting to a philobiblist is that bearing the title of *Magister Scriniorum,* in which is to be seen painted a large number of books and rolls, some open and others closed, showing their manner of preserving their books, the authentic deeds of government, the diplomatic correspondence, &c., &c. The bindings of them are also depicted and are very curious. With regard to the inscriptions one sees clearly that the *Magister Epistolarum* not only wrote in Greek, Latin, and Arabic, but also that he used cyphers, one of which is figured on the side of a bundle of parchment rolls. In every respect this manuscript, composed of separate leaves, but which is probably not entire, is most worthy the attention of the learned. See *Libri's* INEDITED MONUMENTS.

343 MARCO POLO Venetiano in cui si tratta le meravigliose cose del mondo per lui vedute

brown morocco, gilt edges, by F. Bedford

8*vo. Venetia, Matthio Pagan,* 1555

344 MARIE STUART. The copie of a Letter to the right honourable the Earle of Leycester . . . with a report of certeine petitions and declarations made to the Queene's Maiestie . . . and her Maiesties answeres, etc

brown morocco, filleted, gilt edges, by F. Bedford

4*to. London, Christopher Barker,* 1586

A rare little work, containing the Addresses to Queen Elizabeth with her Replies, at the time when preparing for the execution of Mary Queen of Scots. This small book contains 32 printed and numbered pages, besides 2 leaves at the commencement for the arms of England and the title. On the reverse of the last leaf the date and arms are repeated.

345 MAROT (Clément) Traductions de Latin en Françoys, imitations

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et inventions nouvelles, tant de Clément Marot, que d'autres des plus excellens poëtes de ce temps
red morocco, filleted, (ancient binding)
16*mo.* *Rouen, Pierre Cornier,* 1553

La Monnoye's copy with his anagram, *A Delio nomen*, on the title-page, and several of his autograph notes in the text. This small volume, which is not found in the "Manuel," contains some charming pieces in verse (according to La Monnoye one being by Théodore de Bèze), of which several are very free. The title is inlaid and several leaves are shorter than the rest.

346 Marot (Jean) de Caen sur les deux heureux voyages de Genes & Venise victorieusement mys a fin Par le trèschrestien Roy Loys Douziesme de ce nom: *blue morocco, gilt edges, by Duru.* 8*vo.* *Paris,* acheve d'imprimer le *XXII Iour de Ianuier M.D.XXX.II. pour Pierre Roufet . . . . par Maistre Geufroy Tory de Bourges, Imprimeur du Roy*

"An edition in round letters, the most ancient which we know of these poems." —Brunet. In describing this volume, which the names of Marot and G. Tory render doubly interesting, M. Brunet informs us that it comprises 101 numbered leaves. This is perfectly true; but as stopping at 101 leaves would leave sig. N with 5 leaves only, it might be feared that the volume with 101 leaves could not be perfect. In truth, it should be completed at the end by 3 blank leaves, belonging to the book, and being a portion of sheet N, which render the total number of leaves 104, and are required to make it as perfect as the present copy, which contains these blank leaves.

347 Martini de Aquisgrana Liber acquisitionis Terre Sancte de ultra mare, Regi Franciæ intytulato (*sic*). Manuscript of the XIVth Century on Vellum, *in double columns, with* Miniatures *and Sketches in pen-and-ink* *folio.* Sæc. xiv.

This very extraordinary volume merits a detailed description, but such would be completely unsuitable for a Sale Catalogue. It is a collection of different Pieces mixed one with the other. At the commencement there is a *Liber de conservanda Sanitate compositus a magistro Arnoldo de Villanova*, and this work is enriched with Miniatures representing men, women, and plants, executed in the style which recalls to mind certain Hebrew Manuscripts sometimes to be met with in Spain. After this work there are some Medical Recipes, which are followed by another Treatise—*De conservanda Sanitate compositus a magistro Johanne de Toleto.* Then commences the *Liber Acquisitionis Terre Sancte*, with a small Introduction, in which the author, speaking of his mechanical inventions, says: "*Ideo ego Guido.*" On the same leaf we read the Rubrics (or Intitulations) of the twelve Chapters composing the book. These inventions (explained by the aid of large well-executed designs) touch upon all points relating to the attack and defence of places and the movement of troops in the field, and consequently also in regard to the building of boats, bridges, scaling-machines, &c. &c. After the ninth chapter there is a chapter on Medicine, and two leaves farther on there is a drawing very well done of a suspension-bridge. Then follows a chapter *De Modo equitandi per acquas*, with the figure of a rider,

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whose horse is supported in the water by an immense belt filled with air (a real safety-swimming-belt for horses). At the end of several large designs for Machines of War follows Chapter XIII (*decimum tertium*) which is not in the Index, and ends with this Colophon :—"Et sic est finis hujus libri acquisitionis terre sancte de ultra mare. Francor̄ reg̃ (*sic*). Cōpulatȝ (compilatum) per magistrum Martinū de Aquisgrani (*sic*) in Regno Cipri. M⁰ CCC⁰ LXXV⁰ Indȝ. XIIII[a].

This, however, does not prevent our finding after this *finis* two large drawings of Machines mixed with pages on Medicine. The volume terminates with another *Liber de Conservatione Sanitatis, &c.*

As we have said at the commencement, this Manuscript is indeed extraordinary, and seems always to have remained unknown. On all accounts it deserves to be deeply examined. In some respects this Manuscript approaches (especially in its design) to certain parts of the *Secreta fidelium Crucis* of Marino Sanuto published by Bongars; but the inventions of Martinus de Aquisgrana are not to be found in any other work of the same period.

348 MATHIEU (Pierre) Tablettes ou quatrains de la Vie et de la Mort: 2 parts in 1, *containg* 56 *unnumbered leaves*
small oblong 12*mo. Poictiers, par Iean De Marnef.* (*Without date*)

As John de Marnef, in partnership with his brother Engilbert, printed at Poitiers several works of J. Bouchet, in the years from 1536 to 1549, it is very probable that this small volume (for which, as is known, Molière has insured some celebrity by citing it in his *Sganarelle*) must have appeared about the middle of the XVIth Century. M. Brunet knew only of a reprint, made at Paris in 1629.

By its singular form as well as by its condition (being in its primitive state, in its original parchment wrapper), this small volume offers a particular attraction to lovers of *ancient French poetry*. Every page is surrounded by engraved borders.

349 MEDICI (Lorenzo de'). Le Rime. MANUSCRIPT OF THE XV—XVITH CENTURY ON PAPER
bound in parchment 4*to.* SÆC. XV—XVI.

This precious volume comprises 232 leaves, of which the first 194 contain the Works, both published and inedited, of Lorenzo de' Medici, termed "THE MAGNIFICENT." The other 38 leaves are filled with Poems by his son Giuliano de' Medici, Duke of Nemours (a title he received on the occasion of his marriage with the aunt of Francis I). That this volume belonged to Giuliano de' Medici himself is proved by his device, GLOVIS, to be seen in a Medallion, forming part of the border in gold and colours, with which the first page of the Manuscript is ornamented. We learn from the *Ragionamento di Mons. P. Giovio sopra le Imprese* (Venetia, 1556, in 8vo. p. 33) that, after his marriage with the aunt of the King of France, Giuliano de' Medici deeming that Fortune, having been so long contrary, had turned in his favour, adopted on a shield the motto GLOVIS, which, being read backwards, gives *Si volg*[*e*]. (Giovio's words are, "*Glovis, et legendola a lo rovescio, Si volg.*") In a long autograph note of the celebrated Abbé Serassi (the Biographer of Tasso), which is placed at the commencement of the volume, this Manuscript is stated to be verified as being entirely in the handwriting of Giuliano de' Medici, whose abridged signature (Iu. M.) will be found at the seventh line of folio 201 (on the reverse) of this

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volume. They who wish to know more of the details of this precious Manuscript should read the long note of Serassi we have mentioned, as well as another long printed note which is also at the commencement of the volume. Here we must content ourselves with stating that this most important Manuscript had remained hidden in a large library at Rome until the present time, when it was forwarded to England with the three Manuscripts which belonged to Leo X, and are described in the present Catalogue as Nos. 79, 119, and 303.

This Manuscript was even unknown to the last Grand Duke of Tuscany, who, notoriously, published in 1825, at Florence, in 4 vols. 4to. a magnificent edition of the Works of Lorenzo de' Medici; an edition which might have been much amended, and even considerably augmented, if the Prince had had the inspection of this Manuscript. Without spinning out a detailed description, for which we have no space, we must be content to confine ourselves to certain facetious Pieces well known as proceeding from the pen of Lorenzo de' Medici, and to say that this Manuscript, which is authentic, and in a manner *official*, proves beyond a doubt that certain *Canti Carnascialeschi* (for instance, those *dei Fornaj*, *degli annestatori*, *dello Zibetto*), which have always been published as by unknown authors (*D'autori incerti ed antichi*), are, in fact, the property of Lorenzo de' Medici. It may be added, that, at the end of the Pieces, allowed as being rather too free, and of which the impression in 1554 caused so much annoyance to the *Figliuoli d'Aldo* (see No. 350) in the present MS. (at folios 113-119), are to be found several inedited Verses, which certainly would have caused the children of Aldus to fear that they would be absolutely damned should they have had the misfortune to have printed but two lines.

Excepting one Sonnet published by Serassi, the Poems of Giuliano de' Medici are entirely inedited. In many respects they resemble those of Lorenzo il Magnifico. They commence in this Manuscript at folio 195, and the first pages are entirely occupied with political Sonnets, which may be read with advantage even at the present day; witness this *Chiusa* of the first of these Sonnets:—

"Il Gallo ē uno uccello
Che partorisce un uovo e finalmente
Si dice che di quel nasce il Serpente."

350 MEDICI (Lorenzo de') Poesie volgari
red morocco, gilt edges 8*vo.* *Vinegia, Aldo,* 1554

Large copy, in perfect preservation, with the sheet O complete in 8 leaves. As all collectors know, Paul Manutius, to suppress some very free verses contained therein, reprinted sheet O in four leaves, leaving a break from 109 to 112 inclusive, presenting his readers with a *Canzone alla Virgine Maria*, instead of the pieces of a very different sort to be found in the suppressed pages. The number of copies which escaped this mutilation was extremely restricted. This copy was one, and bears at end in the register (as in the mutilated copies) that sheet O is *duerno*, that is to say, in 4 leaves. A copy like the present, with sheet O consisting of 8 leaves, sold for £9 15*s.* at Roscoe's sale.

351 MEDICI (Lorenzo de') Stanze bellissime intitulate Selve d'Amore
brown morocco, filleted, gilt edges, by F. Bedford
8*vo.* *Venetia, Z. F. & Z. A. di Rusconi,* 1522

A very pretty copy. This edition "is not more common than the preceding; sold for £4 7*s.* Roscoe, and £5 10*s.* White Knights'."—BRUNET.

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352 MEDICI (Lorenzo de') Agnolo Politiano, & altri autori, Canzone a Ballo, insieme con la Nencia da Barberino, & la Beca da Dicomano, etc.

red morocco, in compartments, gilt edges 4*to. Firenze*, 1568

Fine copy of the original edition. "A very rare volume."—BRUNET.

353 MEDICI (Lorenzino de') Aridosio, Commedia

brown morocco, in compartments, gilt edges, by F. Bedford

8*vo. Firenze, Filippo Giunti*, 1593

A well-written piece by the murderer of Alexander de' Medici, first Duke of Florence. It is the edition cited by the "Crusca," and rare. The copy is fine, excepting a slight mending in the margin of the title-page.

354 MÉMOIRES historiques et secrets concernant les amours des rois de France . . . le mal de Naples (*vulgo* Morbus gallicus) son origine et ses progrès en France, Trésor des rois de France, etc.

red morocco, filleted, gilt edges, (old binding)

12*mo. Paris, (Hollande,)* 1739

A charming copy bound by Derome and having his ticket. "Les Amours des Rois de France," as is well known, are taken from Sauval, and contain the drollest anecdotes, told without the slightest attempt at veiling them.

355 MENNEL (Jacob) Schachtzabel Spiel. Desz Ritterlichē Künstlichē Schachtzabel Spiels Underweysung, etc.

black letter, *woodcuts, half-bound red morocco*

4*to. Oppenheym, (circa* 1520)

A poem on chess, which M. Brunet does not seem to have known. It contains a great number of engravings on wood, amongst which are to be found representations of the different pieces as made at the commencement of the XVIth Century. There is also a didactic part in prose. This volume comprises 20 numbered leaves, besides two at the commencement, including title-page. The copy is in very good preservation.

356 MENOLOGIUM Sanctorum. MANUSCRIPT, ON VELLUM, *of the XIth Century, with coloured Drawings. The silver-gilt cover is richly decorated with enamels, precious stones, cameos, &c. It is of the XIth or XIIth Century; the two figures in the centre placed on a plaque, which must have been fixed at the time of the binding, are more ancient. This cover has originally been made for the Manuscript, which is a rare circumstance* 4*to.* SÆC. XI.

This volume is equally remarkable for the covering (which is very beautiful, very rich, and in perfect preservation) and for the manuscript contained therein. This Manuscript consists of two works. The first which contains (amongst other things) a very curious explanation of the qualification of *Brothers* of Jesus Christ given to S. Philip and S. James (see in this MS. KL MAI) is ornamented with Designs of the time (XIth Century) representing the Nativity and another religious subject, with very interesting Specimens of Roman Architecture. These Designs are highly curious. The second work, in a different handwriting, but nearly about the same period of time, is a collection of Monastic Rules. The central figures, mentioned above, are in a very barbarous and very ancient style; they are

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seated on chairs which remind us of the Roman consular sedilia in their lower parts. It is well known that for the ornamentation of metal bindings, as well as for articles intended for ecclesiastical purposes, everything was employed that could augment the value, and that not only were precious stones, antique cameos and ancient jewelry used for this purpose, but that no scruple was even made to introduce objects very little appropriate to the usage for which they were destined. See *Libri's* INEDITED MONUMENTS.

357 MICHAELIS, Episcopi Merspurgensis, Catechismus Catholicus
red morocco, in compartments, gilt edges
folio. Coloniæ, Hær. I. Quentel et G. Calenius, 1562

Very elegant Italian binding of the XVIth Century, full gilt on the sides, having ornaments of gilt-copper and clasps, with gilt *gauffré* edges. This copy belonged to Pope Pius V, and has his name and arms on the side. A facsimile of this binding will be found in *Libri's* INEDITED MONUMENTS.

358 MISSALE Romanum
red morocco, in compartments, gilt edges
folio. Parisiis, apud Jametium Mettayer, etc. 1605

Beautiful French binding of the commencement of the XVIIIth Century, executed with small tools. A facsimile of this rich binding is given in *Libri's* INEDITED MONUMENTS.

359 MISSALE Salisburgensis Ecclesiæ
black letter, *woodcuts, in the original oak binding, with clasps*
folio. Nurenberg, Georg. Stuchs, 1505

MAGNIFICENT COPY, PRINTED ON VELLUM, *unknown to Van Praet and Brunet.* It is a stout volume of 251 numbered leaves, printed in red and black, followed by a leaf (an excellent facsimile in the present copy) with the date. Besides these there are 10 leaves at the commencement for the Calendar and preliminary Pieces. Between folios 160 and 162 there are 8 unnumbered leaves (containing Service of the Mass) printed in a letter in shape and size most extraordinary, having on the first a very beautiful wood-engraving (in colours) of the Crucifixion. These types recall to mind in many respects the Psalters of 1457 and 1459. The numerous capitals are very fine and are well-illuminated in different colours. In the volume are numerous musical Notes *printed in black, with moveable types, on red lines.* As a typographical monument, and for the history of Music, this volume, which henceforth must take the precedence of the "Tritonius" of 1507, deserves particular attention. *It is the first book published in Germany with Music printed with moveable types.* See *Libri's* INEDITED MONUMENTS.

360 MODESTUS, de Re militari, etc.
brown morocco, filleted, gilt edges, by F. Bedford
4to. (*Absque nota, sed Romæ, Georg. Sachsel,* etc. *circa* 1474)

Fine copy, with rough leaves, of this edition, which M. Brunet has described as the second of this classical author. The La Vallière copy sold for 100 francs, and Askew's for £4 10*s.*

361 MOLITOR (Ulricus) de laniis et phitonicis Mulieribus
black letter, *woodcuts, vellum* *4to.* (*Absque nota*)

Fine copy, with rough leaves, of an edition without date, having 22 leaves, with 24 or 25 lines to the full page, and 8 large very singular engravings. This edition, which must have appeared about 1495, has escaped the notice of M. Brunet.

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362 MONSTRELET (Enguerrand de), Les Chroniques de France, d'Angleterre, etc. 3 vols. in 2
black letter, *red morocco, filleted, gilt edges, by Duru*
folio. Paris, Anth. Vérard, s. d.

MAGNIFICENT COPY. Vérard, as is known, published without date two editions of these "Chronicles." This is that in which he gives his address, "*Devant la rue neuve notre dame.*"

363 MONTAIGNE (Michel de) Les Essais: 3 vols. *portrait*
red morocco, filleted, gilt edges, (old binding)
12*mo. Amsterdam, Ant. Michiels,* 1659

Bound by Derome (with his ticket), in perfect condition.

364 MONTAIGNE (Michel de), The Essayes (*sic*) translated by Iohn Florio: *old calf* *folio. London, Val. Sims,* 1603

First and uncommon edition of this translation, made by an Italian. At the commencement are laudatory Poems by Danyel and others. Shakespeare used this translation of Florio in his *Tempest*, Act II, Scene 2.

365 MONTEREGIO (Johannes Muller de) Calendarium, Germanice
30 *leaves, with woodcuts, ancient binding in wood, with metal ornaments* 4*to.* (*Nuremberg,* 1474—75)

Here is a German edition, and up to the present time totally unknown, of the famous Calendar published by Monteregius, at Nüremberg, in types so curious and so easily to be recognized. In the "Companion to the Almanac for 1846," Professor De Morgan has given so clear and perfect a description of the "Almanac of Regiomontanus," that, without further research in comparing his description with this German volume, one might be sure that, despite some slight differences in the placing of the Tables, it treated of the same work in two different languages. In the German, as in the Latin, Monteregius was compelled to fill up in manuscript such numerals as he wished to have in red. Except only in certain cases, with regard, for instance, to the numbers to be found on the same line as the first day of the month of March (page 6 of the book), the red numerals have disappeared, and have been printed in black.

Now it only remains to be solved whether this Almanac in German preceded or succeeded the Almanac in Latin. A very minute comparison might conduce to resolve the question; but this is no place to discuss such a point. From what we have said of it, there can be no doubt of the German Almanac here announced being quite as worthy of the attention of the learned as the Latin.

366 MONUMENTUM Romanum Nicolao Claudio Fabricio Peirescio
red morocco, gilt edges, by F. Bedford
4*to. Romæ, typis vaticanis,* 1638

"This work . . . . deserves to be sought for on account of the part . . . entitled, 'Panglossica siue generis humani lessus' . . . . which contains 40 eulogies of the illustrious defunct, in as many different languages."—BRUNET. We will merely add that among these languages are to be found Provençal, Bas-Breton, Irish, Basque, Scotch, and the Quichva, a dialect of Peru. The copy is very fine.

367 MORETIS (Jac. de, Veronensis Ordinis Cruciferorum), Oratio in sue religionis laudem, accedit Elegia, etc. *woodcut,* (*S. L. et A. circa*

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1490)—Tiberini (Iohan. Matthiæ) in beatum Symonem novum sanctissimē passiōis Christi lumē et Martirē Epigramma, etc.: 10 *leaves.* *Tridenti,* 1482—Calphurni poetę Brix. mors et apotheosis Simonis infantis noui martiris: ad Johānez Inderbbacchiū pōtificez tridentinū. black letter, (7 *leaves, last blank*), (*S. A. circa* 1480), in 1 vol. 4*to.*

All three were unknown to Hain. The "Io. Matthiæ Tiberini Epigramma, etc." concludes with the following lines:—

"Ecclesiam matris christi qui rite gubernat
Presbyter impressit hoc leonardus opus.
"Gente trivisanus nulli virtutibus impar
Quem genuit longa semper honesta domus . : .
POST TENEBRAS SPERO LUCEM."
" : S : : M : : P : : Z : : L : : C : : L : : S : "

It seems to us that this imprint may be considered a near approach to that at the end of the "Libro chiamato climaco," printed with the date of 1478.

As to the Pieces contained in this collection which relate to the martyrdom and beatification of the Infant Simon of Trent, those who wish to be edified by this abominable affair ought to read the admirable Introduction, by M. Panizzi, placed at the commencement of the Reprint of the first editions of Dante, for which we are indebted to the munificence of Lord Vernon.

Here we ask permission to remark, that the collection of Latin Poems, by Tiberinus, now described, appears to be different from that mentioned by M. Panizzi as forming part of the Grenville Collection. Indeed, this commences with:—

"Cum puer ille Symon quez nup̄ in urbe tridenti
Gens iudea: sacra torsit in epdomade:"

and we have met with no piece beginning with the verse "Judeam rabiem," &c. which M. Panizzi found at the commencement of the Grenville copy.

368 MOSCHI (Demetrii) Laconis, hoc ad Helenā et Alexandrū. Pontico Virunio interprete (Carmen de Raptu Helenæ Gr. et Lat.) *brown morocco, filleted, gilt edges, by F. Bedford* 4*to. Rhegii Lingobardiæ, p̄sb. Dionysius impressit,* (*circa* 1500)

"This Poem . . . . . has hardly been known but lately, and the edition here described is so rare that only 5 or 6 copies of it can be cited, of which 4 are in England. The one formerly belonging to M. Renouard, and which sold for £25 in Heber's sale, consists of 22 leaves in all."—BRUNET.

This copy, which has large margins and is very beautiful, like M. Renouard's, consists of 22 leaves, and is quite perfect.

369 MURETI (M. Antonii) Opera. 3 vols. *portrait vellum, gilt edges* 8*vo. Patavii, Jos. Cominus,* 1741

PRINTED ON BLUE PAPER, with an autograph note of Charles Nodier, to whom this copy belonged, making known the rarity of books printed on blue paper by Cominus. Muretus, as is known, came from Limoges, and was tutor to Montaigne. He escaped great dangers during his lifetime. After having been condemned to the flames by the Parliament of Toulouse he fell into the hands of a medical man, who, supposing he knew not Latin, said in his presence the words now become famous:—"Faciamus experimentum in anima vili!" The "Commercium Epistolicum" in the second volume is most interesting.

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THIRD DAY'S SALE.

MONDAY, JULY 28, 1862.

LOT 370

MUSIC. Agazzari (Agostino). Il primo libro de Madrigali a cinque voci. (Basso)
boards 4*to.* *Venetia, Ang. Gardano,* 1600

371 MUSIC. Agricola (Aless.) Misse. Le serviteur. Je ne demande. Malheur me bat. Primi toni. Secundi toni. (Canto, 20 ff, Alto, 18 ff, Basso, 16 ff.) (Tenor deficient); 3 Parts *oblong* 4*to.* *Venetiis, per Octauia. Petrutium Forosemproniensem,* 1504, die 23 Martii

M. A. Schmid, who, in his work on Ottavio dei Petrucci, mentions all the known copies of the productions of this printer, of this work has only indicated four, at Berlin, Vienna, Rome, and Bologna. O. Petrucci is well known, as being the first who printed music with moveable types. His editions are very rare and eagerly sought after; on seeing them one is astonished at the perfection he arrived at.

372 MUSIC. Alsinois (Le Comte d'). Cantiques du premier advenement de Jésu-Christ. (Thirteen Songs, with the musical Notes)
citron morocco, gilt edges, by F. Bedford
8*vo.* *Paris, chez la Veufue Maurice de la Porte,* 1553

Fine copy, with large margins, of a pretty book which sold for 72 francs in Nodier's sale, and which is interesting as well to amateurs of ancient French Poetry as to collectors of ancient Music. The true name of the author was Nicolas Denizot. See also No. 536 of the present Catalogue.

373 MUSIC. Ancina (Giovenale) Tempio Armonico della B. Vergine prima parte a tre voci. 2 vols.
parchment 4*to.* *Roma, M. Mutii,* 1599

The two Parts are *secondo soprano et basso.* Both titles are finely engraved on copper. At the commencement of the Basso is an autograph inscription of the author.

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374 MUSIC. Asula (D. Io. Matth.) Vespertina omnium solemnitatum psalmodia, cum quatuor vocibus, (Tenor primi chori)
boards *oblong 4to. Venetiis, A. Gardanus,* 1578

375 MUSIC. Aventini (Joan.) Musicae rudimenta admodum brevia atque utilia communia, etc. Omnium quos ego quidem de re musica legerim (de recentiorib. loquor) unus Franchinus Gaforus rem ipsam tenet, atque erudite explicat etc.: *woodcut*
4to. Augustæ Vindelicorum, in officina Millerana, 1516

In mentioning this work of 22 leaves and another book of Aventinus, M. Brunet says that these two works are "more rare and more precious" than the "Grammatica" of the same author. M. Fetis says, apropos to this treatise, "the small work is of excessive rarity." It has a pretty woodcut on the title-page; the last leaf is blank.

376 MUSIC. Bernardi (Stefano) il primo libro de' madrigali a tre voci, opera terza (Canto e Alto). 2 parts
boards *4to. Roma, B. Zanetti,* 1611

One of these chants was intended for the feast at the marriage of Isabella de' Medici with Paul Orsini. The termination of the marriage is well-known. The husband strangled his wife with his own hand.

377 MUSIC. Bonizzoni (Eliseo) Il primo libro delle Canzoni a quattro voci, *Venetia, G. Scotto,* 1569—Nasco (Giovan) Le Canzon Villanesche alla Napolitana, *ib.* 1565—Waelrant (Huberto) Le Canzone Napolitane a quattro voce, *ib.* 1565—Il primo libro de Villotte alla Padoana a quattro voci, *ib.* 1564—Belauer (Vincentio) Il primo libro delle Justiniane a tre voci, *ib.* 1570—Corona delle Napolitane a tre et a quattro voce, di diversi eccellentissimi musici, *ib.* 1570—Primavera (Gioan. Leonardo) Il terzo libro delle Villotte alla Napolitana, a tre voci, *ib.* 1570—Primavera (G L.) Il secondo libro de Canzon Napolitane a tre voce, *Vinetia, C. Correggio, et F. Bethanio,* 1566—Nola (G. D. da) Il primo libro delle Villanelle alla Napolitana, a tre voci, *ib. G. Scotto,* 1570—Borgognone (N. R.) Canzon Napolitane a tre voci, *ib.* 1566—Canzon Napolitane a tre voci libro secondo, Di l'Arpa. Cesaro Todino, Joan Dominico da Nola, *ib.* 1566—Mazzoni (Francesco) Il primo libro delle Canzoni alla Napolitana a tre voci, con due a quattro, *ib.* 1569—Mazzoni (F.) Il secondo libro delle Canzoni alla Napolitana a tre voci, *ib.* 1570. (Basso), 13 parts in 1: *morocco* *8vo.*

A collection of 13 very rare works, containing 358 pieces, amongst which many are in different dialects (Neapolitan, Paduan, Venetian, &c.), set to music by the most celebrated composers of the XVIth Century.

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378 MUSIC. Bottaccio (Paolo) I Sospiri con altri madrigali a cinque et otto voci, libro primo: 5 parts in 1, title-page to Part V. deficient

half-morocco 4*to. Venetia, Ang. Gardano,* 1609

The name of this composer is omitted by M. Fétis.

379 MUSIC. Brumel. Je nay dueul. Berzerette sauoyene. Ut remi sol la. Lomme arme. Victime paschali. (Superius 20 ff, Tenor 10 ff, Bassus 15 ff.) (Alto deficient): 3 parts in 1

oblong 4*to. Venetiis, per Octauianum Petrutium Forosemproniensem,* 1503, die 17 Junii

A book of well-known rarity. Mr. Schmid only indicates two copies of this collection, one complete at Berlin, the other, wanting the bass, at Vienna.

380 MUSIC. Burtii (Nic.) parmensis . . . musices opusculum . . . cum defensione Guidonis aretini

woodcuts, vellum 4*to. Bononiæ, Ugonis de Rugeriis,* 1487

"A rare volume, on the subject of which consult the 'Bibliotheca Spenceriana,' vol. III. p. 233."—BRUNET. This copy is very fine, the first leaf (a i) being blank.

381 MUSIC. Caffi (Bernardo) Cantate da camera a voce sola

half-bound *oblong* 4*to. Roma, per il Mascardi,* 1700

The name of this composer is not mentioned by M. Fétis. The work is complete.

382 MUSIC. Cantate (Noue) di varj autori messe in musica. MANUSCRIPT OF THE XVIIth CENTURY ON VELLUM

bound in red morocco, ornamented with small gold tooling

royal folio. SÆC. xvii.

This volume is above all interesting for the large designs with a pen, of an admirable although fantastic execution, in which Carlo Beffagnotto, the calligrapher and very skilful designer, has arranged the music in these *tableaux* bearing his signature (*Tableaux* they may well be called, seeing that generally they are at least 17 inches in height and 15 inches in breadth). This book was executed for a Tuscan prince of the house of Medici, whose crowned arms are on the first page.

383 MUSIC. Cantionum ecclesiasticarum libri VIII (Lib. I—IV quatuor voc. libr. V—VIII quinque voc.) Vulgo Moteta vocant, ab optimis quibusque hujus aetatis Musicis compositarum. (Superius, 8 part. Tenor, 8 part. Contratenor, 8 part. Bass, 8 part. Quinta pars 4 part.): 36 parts in 5 vols.

stamped pigskin *oblong* 4*to. Antverpiæ, Tileman. Susatus,* 1553

A complete work and a fine copy of a most precious collection. It contains 160 pieces by the following masters: Crecquillon, Cleve, Clement IX, Colin, J. Guiot, Joan. de Hollande, A Willaert, L. Pieton, Lupus Vellius,

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Car. Souliart, Petit Jean de Latre, Martin peu d'argent, Corn. Canis, etc. etc. The binding, bearing the date of 1555, is ornamented with fleurs-de-lis, and very pretty blind tooling.

384 MUSIC. Cantionum sacrarum (vulgo Moteta vocant) libri I—VIII quinque et sex vocum ex optimis quibusdam musicis selectarum: 10 parts in 5 vols.
half-bound *oblong 4to.* *Lovanii, Petr. Phalesius,* 1555

A complete copy of a very rare collection, containing 118 pieces by *Clemens non Papa*, Crequillon, Seb. Hollander, Manchicourt, Petit Jean, etc.

385 MUSIC. Cantorinus ad eorum instructionem qui cantum . . . . facillime discere concupiscunt
black letter, *with cuts and musical notes, red morocco, filleted, gilt gauffré edges* *Venetiis, Hered. Luceantonii Junte,* 1550

Italian binding of the XVIth Century, having on the sides, stamped in letters of gold within an oval escutcheon, the name of a lady "Fiammetta," for whom the book was bound. This binding is the original for the book, and not, as might be supposed, an insertion of the work into an old cover of a copy of the "Fiammetta," of Boccaccio. This work, printed in red and black, was unknown to Renouard. We are ignorant if this be the edition indicated by M. Brunet, under the date of 1540, as, independently of the word *cleris* for *clericis*, there are probably typographical faults in the name of the printers as given by M. Brunet, and it might therefore be possible that the date has also been erroneously printed.

386 MUSIC. Chansons (Recueil de) pour boire commençant en 1636 et finissant en 1644
with Musical Notes *small 8vo.* *Paris, Rob. Ballard,* 1644

This "Recueil," which seems to be *unique*, differs from all those described in the last edition of the "Manuel," under the Article *Chansons*. It is distinguished in the first place by its shape, which is an ordinary 8vo. not the oblong 8vo. as are those indicated by M. Brunet. It has only two parts *Dessus* and *Bassus*, which are placed opposite each other. The volume contains 131 *Chansons* (Drinking-Songs) on 132 leaves (besides the leaf containing title-page), which appear to have been taken from other "Recueils," and, wherever necessary, having the pages progressively marked in manuscript. At the end are two MS. Tables, both with the date of 1664. In all probability, we have here a projected work which was never carried into execution. It may be added that the "Recueils" in the 8vo. shape not elongated, from whence the intercalated portions of this volume are supplied, appear also to be unknown.

387 MUSIC. Conforti (Gio. Battista). Il primo libro de Ricercari a quattro voci. (Bassus)
boards *oblong 4to.* *Roma, Valerio Dorico,* 1558

M. Fétis, in his new edition, indicates as the first work of Conforti a collection of Madrigals for five voices, printed at Venice in 1567, and adds that this is all that is known concerning this composer.

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388 MUSIC. Conversi da Correggio (Girolamo). Il primo libro delle Canzoni a cinque voci. (Canto)
boards 4*to.* *Vinegia, l'herede di Gir. Scotto,* 1575

Several of these pieces are in the Neapolitan dialect.

389 MUSIC. Conversi da Correggio (Girolamo). Il primo libro delle Canzoni a cinque voci, ristampato. (Alto)
boards 4*to.* *Vinegia, Gir. Scotto,* 1580

At page 13 of this collection there is a *Canzone* in the Neapolitan dialect.

390 MUSIC. Croce (Giovanni Chiozzotto) Il secondo libro de Madrigali a cinque voci. (Quinto)
boards 4*to.* *Venetia, G. Vincenti,* 1592

M. Fétis does not seem to have known the *Primo Libro* of these *Madrigali.*

391 MUSIC. De Floridi virtuosi d' Italia, il primo libro de Madrigali a cinque voci, novamente ristampato: 5 vols.
4*to.* *Vinetia, Giac. Vicenzi, & Riccardo Amadino,* 1586

A complete work. The composers of the Music are Mosto, Bertoni, Vecchi, Gabrieli, Stabile, Gio. de Magne, Zoilo, Dragoni, Masnelli, Perve (or Peruré), Cavaccio, Orologio. This collection ought to be rare, as we have found no mention of it under the Article *Mosto* in M. Fétis, who, totally ignoring Magne and Masnelli, cites under *Gabrieli*:—" Secondo libro dei Madrigali de Floridi virtuosi del Serenissimo Duca di Baviera." Mosto and Masnelli were also unknown to Schmid.

392 MUSIC. De La garde nouveaux Airs: 3 books in 1 vol.
red morocco, filleted, gilt edges, (*old binding*)
oblong 4*to.* *Paris.* (*Without date*)

Marshal De Richelieu's copy, with his Arms stamped on sides. The "Chansons" are worthy of this famous *roué.* The Music is engraved. The copy is in perfect condition.

393 MUSIC. Donato (Bald.) il primo libro di Canzon villanesche alla Napolitana con la Canzon della Gallina. (Bassus, Cantus, et Tenor): 3 vols. in 1
oblong 4*to.* *Venetiis, Hier. Scotus,* 1556

Several of these songs are in the Neapolitan dialect; for instance:—" No pulice m' è entrato."—" Zuccaro porti dentro assa buccuccia," etc.

394 MUSIC. Faber (Nicol.) Melodiæ Prudentianæ et Virgilianæ magna ex parte nuper natæ
small 8*vo.* *Lipsiæ,* 1513

Very rare. A complete work.

395 MUSIC. Ferretti (Giov.) Canzoni alla Napolitana a cinque voci (Canto), *Vinegia, Gir. Scotto,* 1568.—Id. Secondo libro delle Canzoni a sei voci (Quinto), *Vinegia, Hered. di Girol. Scotto,*

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1579—Id. Il primo libro delle Canzoni alla Napolitana a sei voci (Quinto), *ibid.* 1581—Id. Il primo libro delle Canzoni alla Napolitana a cinque voci, *ibid.* 1582: 4 vols. *4to.*

396 MUSIC. Fiorino (Gasparo) Canzonelle a Tre e à Quattro Voci, in lode & gloria d' alcune Signore & Gentildonne Genouesi. Libro secondo

vellum *4to.* *Venetiis, (A. Gardano)*, 1574

A complete work. The voices are generally placed one under the other. This " Gasparo Fiorino della citta di Rossano" was unknown to M. Fétis. The copy is in its original *gauffré* binding. It is a curious statistic of the pretty women of Genoa. The edition is very beautiful, and the size uncommon. At the end are 24 small engravings on wood (called *Desiderio, Speranza, Paura*, &c. &c.) which appear to be a reproduction of some game at cards, which is unknown to us.

397 MUSIC. Foliani (Ludovici) Mutinensis, Musica theorica

woodcuts *folio.* *Venetiis, de Sabio*, 1529

" Rare, sold for 15 francs at Reina's sale, but would be dearer at present."—BRUNET. Fine copy of a book filled with woodcuts, with xylographic inscriptions. After the XLIII numbered leaves mentioned by Brunet, there is a blank leaf, which forms part of the volume.

398 MUSIC. French Court-Aires with their Ditties Englished of foure and five partes, by Ed. Filmer

vellum *folio.* *London*, 1629

A complete work, which is equally interesting to French and English amateurs, as at end the French " Chansons" are placed together. The work is complete, and the different parts are printed on the same page in such a manner that every singer placing himself conveniently can read his own part. The work is in good preservation. At the end is " The first book of Ayres . . . . composed by John Atley," but the last leaves are wanting.

399 MUSIC. Gastoldi (Giacomo). Balletti a cinque voci con li suoi versi per cantare, sonare et ballare, con una *mascherata de' cacciatori* a sei voci, etc. 2 parts

boards *4to.* *Venetia, R. Amadino*, 1597

400 MUSIC. Gastoldi (G. G.) Balletti a cinque voci, *Anversa, P. Phalesio*, 1605—Lasso (Orlando di) Madrigali a quattro, cinque et sei voci, *Noribergæ, C. Gerlachiæ*, 1587—Marenzio (Luca) Madrigali a sei voci, *Anversa, P. Phalesio*, 1610—Ghirlanda di Madrigali a sei voci di diversi eccellentissimi autori de nostri tempi, *Anversa, P. Phalesio*, 1601—Il Trionfo di Dori descritto da diversi et posto in Musica, da altretanti Autori a sei voci, *Anversa, P. Phalesio*, 1614—Agazzari (Agostino) Madrigali harmoniosi e dilettevoli a sei voci, *Anversa, P. Phalesio*, 1600—Madrigali Pastorali a sei voci, descritti da diversi, et posti

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in Musica da altri tanti Autori, *ib.* 1604—Heremita (Giulio) il primo libro de Madrigali a sei voci, *ib.* 1602—Pallavicino (Benedetti) Madrigali a sei voci, *ib.* 1606—Gastoldi (Gio. Giacomo) Primo choro di concenti musicali a otto voci, commodi per concertare con ogni sorte di stromenti, *ib.* 1610—Madrigali a otto voci de diversi eccellenti et famosi autori, con alcuni dialoghi, & Echo, per Cantar & sonar a due Chori, *ib.* 1596—Philippi (Pietro, *Inglese*) Madrigali a otto voci, *ib.* 1598, (Tenore): in 1 vol.

vellum *oblong* 4*to.*

In this collection (the last by an English composer), will be found 297 Ballads and Madrigals set to music by the most celebrated Musicians of the time. Many of these pieces are connected with historical events. For instance, amongst the *Madrigali a otto voci* there is one to celebrate the arrival at Venice of Henry III, King of France and Poland.

401 MUSIC. Gabrieli (Andrea) Il primo libro de' Madrigali a sei voci. (Basso)

boards 4*to.* *Venetia, A. Gardano,* 1587

This edition must be rather uncommon, as it was unknown to M. Fétis. In this collection is a Madrigal in a species of Greek-Venetian Patois.

402 MUSIC. Gafori (Franchini) Laudensis Theoricum opus musice discipline: *woodcuts*

red morocco, filleted, gilt edges, by Bedford

4*to.* *Neapolis, Franciscus di dino,* 1480

"This first edition of the *Theoricum opus* is remarkably rare, and a copy of it was sold for £10 at Sir Mark Sykes's sale. This volume consists of 114 leaves, including one leaf for the Register."—BRUNET. This copy, which is very fine, contains 116 leaves, of which the fifth and last (both belonging to the book) are blank: some of the woodcuts have xylographic inscriptions.

403 MUSIC. Galilei (Vincentio) Fronimo dialogo sopra l' arte del bene intavoltare . . . e sonare la musica

parchment *folio, Vinegia, Herede di Girolamo Scotto,* 1584

The author was the father of the great Galileo Galilei. The volume contains 124 Pieces of Music (*Cantilene*) by 34 authors of different nations.

404 MUSIC. Hasler (J. L.) Cantiones sacræ de festis præcipuis totius anni 4, 5, 6, 7, 8 et plurium vocum; editio altera, ab ipso autore correcta & Motectis aliquot aucta. (Discantus, Altus, Tenor, Bassus, Quinta vox, Sexta vox): 6 parts

4*to.* *Noribergæ, Paul Kaufmann,* 1597

A complete work. M. Fétis says this second edition is "improved."

405 MUSIC. Jachet Archadet Quatuor vocum Motecta, liber primus. (Tenor, Altus et Bassus): 3 vols.

boards *oblong* 4*to.* *Venetiis, Ant. Gardanus,* 1545

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406 MUSIC. Joanelli, Petr. (Pietro Giovanelli) Novi Thesauri Musici liber primus, secundus, tertius, quartus, quintus, quo selectissime planeque novae nec unquam in luce aeditae cantiones sacrae (quas vulgo Motetas vocant) continentur, octo, septem, sex, quinque ac quatuor vocum, a praestantiss. ac huius aet. precip. symphoniacis compositae, etc. (Each book is divided into six parts: Cantus, Altus, Tenor, Bassus, Quintus, Sextus. Voices 7 and 8 are in Quintus et Sextus:) 30 parts in 6 vols.
vellum 4*to*. *Venetiis, Ant. Gardanus,* 1568

A perfectly complete work of the greatest rarity, and as precious as it is rare. This great collection of all the best Compositions of the period contains 247 pieces, of which 52 are for four, 92 for five, 72 for six, 6 for seven, 21 for eight, and 4 for twelve voices. The authors are:—Jacques des Brouche, Mich. des Buissons, J. Castiletti, Jean Chaynée, Jean de Cleve, Ant. de la Court, Henri de la Court, Mich. Deiss, Jean Deslins, Phil. le Duc, Guill. Formellio, Andr. Gabriel, Ant. Galles, Christ. Hollander, Josquin de Pres, Roland de Lattre, J. Louis, Stef. Machu, Fr. de novo Portu, Andr. Pavernage, Ad. de Ponte, G. Prenner, J. Regnart, Sim. de Roy, Lamb. de Sainne, Petr. Speitier, Uttendal, Verdier, &c. &c. For a more detailed description, see the work of Mr. Schmid on "Petrucci," pp. 139—142.

407 MUSIC. Kerle (Jac. de). Selectae quaedam Cantiones sacrae modis musicis quinque et sex vocum recens compositae. (Discantus, Altus, Tenor, Bassus, Quinta, Sexta vox): 6 vols.
oblong 4*to*. *Noribergae, per Theod. Gerlatzem,* 1571

The work is complete. It is a different collection from that cited by M. Fétis with the date of 1572 (Munich), which contains a "Cantio contra Turcos."

(For other Works on Music, see Articles *Chansons*, *Missale*, *Antiphonale*, &c., in its Alphabet, and *Music* in Supplement.)

408 NACLANTI (Jac.) Scripturæ Medulla
red morocco, in compartments, gilt gauffré edges
DEDICATION COPY 4*to*. *Venetiis,* 1561

Magnificent Italian binding of the XVIth Century, covered with gold tooling on sides.

From the library of Pope Pius IV, having his arms painted on the sides and on the title-page. Specimens of books which belonged to this Pope are very rare. See *Libri's* INEDITED MONUMENTS.

409 NATALIS (Hieron.) Evangelicæ historiæ imagines: *plates*
red morocco, in compartments, gilt edges
folio. Antwerpiæ, ex typographia Martini Nuti, 1593

French binding of the XVIth Century, with small tooling of rare richness and preservation. This volume is filled with beautiful Engravings.

This copy is supposed to have belonged to CHARLES DE LORRAINE, as it has the C and the λ of Lorraine, interlaced, stamped on sides. A facsimile of this binding is given in *Libri's* INEDITED MONUMENTS.

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410 NEO-GREEK. Alexandrou tou Makedonou Diegesis. A fabulous History of Alexander the Great in modern Greek or Romaic
citron morocco, filleted, gilt edges 12*mo.* *Venetiis,* 1788

This curious work is in prose.

411 NEO-GREEK. Alfieri (Vittorio) "Agamemnon" (in Romaic)
blue morocco, dentellé 8*vo.* *Corfou,* 1826

The binding, which was also executed at Corfu, does not give a very exalted idea of the bibliopegistic art in the Ionian Isles at that period.

412 NEO-GREEK. Avila (P. Giovanni d') documenti spirituali, tradotti in Greco volgare
vellum 12*mo.* *Roma,* 1671

413 NEO-GREEK. Homeri Batrachomyomachia a Demetrio Zeno Zacinthio in vulgarem linguam Græcam rhythmice conversa
red morocco, gilt edges, by F. Bedford
4*to.* *Altdorf, Jod. Guil. Kohler,* 1707

A curious and little-known work, of which M. Brunet only cites the reprints of 1796 and 1837

414 NEO-GREEK. Homeri Ilias (in Romaic or modern Greek)
woodcuts, boards 4*to.* *Venetia, Joann. Pinelli,* 1640

Fine copy, in perfect condition, and presenting numerous rough leaves, of this very curious Translation of the "Iliad" into Romaic or modern Greek Verse. In speaking of this edition, M. Brunet says, "It has no plates; but is not readily to be found." Here there must be a wee printer's blunder—we ought to read, this edition contains 120 plates, of which 3 are the size of the page.

415 NEO-GREEK. Kalendarion Gregorianon. (Gregorian Calendar in Romaic)
vellum 4*to.* *Romæ, Fr. Zanetti,* 1573

A perfectly-preserved copy of a book which Brunet seems to have had no knowledge of.

416 NEO-GREEK. Portolanos; a Portulan (in Romaic)
brown morocco, gilt edges, by F. Bedford
4*to.* *Venetiis, Andrea Iuliano,* 1701

M. Brunet does not seem to have known this very rare translation of the famous "Portulano."

417 NICANDRI Theriaca et Alexipharmaca, Græce et Latine: 2 parts in 1 vol.; *red morocco, filleted, (old binding)*
4*to.* *Parisiis, G. Morellius,* 1557

"Fine edition."—BRUNET. This copy belonged to Peiresc, and has his cypher (in interlaced Greek letters) stamped in gold on sides. This famous collector, as is known, caused his books to be bound by his own binders, who worked at his domicile in Aix.

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418 NINGUARDÆ (Feliciani) Assertio
morocco, in compartments, gilt gauffré edges
4*to.* *Venetiis, Dom. Nicolinus,* 1563

Rich Italian binding of the XVIth Century, in perfect preservation. See *Libri's* INEDITED MONUMENTS.

419 NONII MARCELLI peripatetici Tyburticensis compendiosa doctrina per literas ad filium de proprietate sermonum. MANUSCRIPT OF THE XIV—XVTH CENTURY ON VELLUM, (122 *leaves in double columns*) *square small folio.* SÆC. XIV—XV.

An interesting Manuscript, which offers some excellent various readings.

420 NOUVEAU TESTAMENT (Le) Latin et Françoys
veau fauve, in compartments, gilt edges, (old binding)
12*mo.* *Lyon, Guill. Rouille,* 1557

Very beautiful copy in French binding of the XVIth Century, in compartments, ornamented in gold and various colours, in perfect preservation. The back is richly gilt. See *Libri's* INEDITED MONUMENTS.

421 OCTINELLO et Iulia (Incomincia la historia di), (4 *leaves in double columns of* 34 *lines each, in Roman type*)
red morocco, filleted, gilt edges, by Beauzonnet 4*to.*

An edition which appeared in 1500, and which has been described by Brunet from this copy, the only one known. The subject of this small poem is taken from the "Arabian Nights."

422 OFFICIUM B. Mariæ Virginis. Codex MS. in membranis Sæculi XIV: *bound in cotemporary filigree-work, executed originally for the Manuscript* *square* 16*mo.* SÆC. XIV.

This Manuscript, a square 16mo., belonged, as we are informed in an ancient note which is inserted, to St. Elizabeth, Queen of Portugal. It is enclosed in a box, and came from an old Innsbruck collection. See *Libri's* INEDITED MONUMENTS.

423 OLWIER von Castilia und Arto von Algarbia—Valentino unnd Orso: black letter, *woodcuts, olive morocco, dentellé, gilt edges*
folio. *Basel, Ad. Petri von Langen,* 1521

Speaking of this edition of these famous Romances of Chivalry, Brunet says, "This is a very rare book." The present copy is *very fine.*

424 OPERA nuova piacevole et da ridere de uno vilano lavoratore nomato Grillo, el quale volse diuentar Medico, in rima historiata, etc.
green morocco, filleted, gilt edges
8*vo.* *Milano, per Io. Antonio da Borgo.* (*Senza Anno*)

A small facetious Poem, on the subject of which may be consulted the note of M. Duplessis inserted in his "Manuel" by M. Brunet, who cites later editions, but knew not this. This small volume contains 24 leaves with signatures A—C. Antonio da Borgo printed at Milan, in 1539, "L'Innamoramento di Milone d'Anglante," and it is impossible to say whether it

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appeared before or after that of 1537, which Brunet cites as the first known. In the same volume are two other pieces: 1° "PARADOSO overo capitolo nel qual si narra parte dei favori che l'huomo riceve de la infirmità del mal Francese (in terza rima). *Milano*, (senza anno, ma circa 1540,) (4 leaves unknown to M. Brunet). 2° OLIMPO (Baldassarre) libro chiamato linguaccio (in versi). *Vinetia, Nicolo Zopino*, 1523 (wanting D i)."

In this latter piece, of which Brunet only cites this edition on the authority of Panzer, is to be found the pleasant tale of "The Miller, his Son, and his Ass."

425 ORFEVRERIE. Livren ouveau de fleurs très-util (*sic*) pour l'art d'Orfevrerie, et autres. Dedié à Iean de Leins

oblong 4*to. Amsterdam, Nicolaus Visscher*, 1625

A charming collection, comprising two series of engravings, each consisting of 12 plates, numbered. At the end of the first part we read, "Claes. Ianss. Visscher excudebat A° 1625." On several plates of the second part is recorded that the designs were made by "Assuwerus Van Londerseel."

426 ORPHEI Argonautica et Hymni (Græce)

brown morocco, filleted, gilt edges, by F. Bedford

4*to. Florentiæ, impensa Philippi Jũte*, 1500

"First edition, very beautiful, correct, and very rare . . sold for £14. 5*s*. Hibbert, and £13. 5*s*. Heber." BRUNET. This copy has large margins and is very fine, with exception of the side margin of the first and last leaf being repaired.

427 ORTELN (Hieron.) Frauenzimmer Spiegel. (Mirror for Females, in German): *German binding of the XVIIth Century, in engraved gilt metal, Buhl-cut, with gilt gauffré edges, heightened with colours* 12*mo. Nürnberg*, 1666

This binding, with double-jointed back (divided in the centre to open freely), executed in metal, richly engraved with flowers, having clasps, is very curious. It was purposely made for the book, and presents some very singular peculiarities in its mechanism. See *Libri's* INEDITED MONUMENTS.

428 C. OVIDII Nasonis (P.) de Arte amandi lib. III. et de Remedio Amoris lib. II. MANUSCRIPT OF THE XVTH CENTURY ON VELLUM, *on* 88 *leaves, adorned with* MINIATURES, BORDERS, *&c.*

green morocco, filleted, gilt edges, (ancient binding)

8*vo.* SÆC. XV.

As a description of this beautiful volume we give a translation of the printed notice, prefixed, taken from a Catalogue where this Manuscript was priced 5500 francs (£220):—"SUPERB MANUSCRIPT, in a charming Italian calligraphy, on vellum of uncommon fineness and whiteness. According to a note inscribed on the front cover of the volume, this manuscript comes from the Cabinet of Henry III. It is truly worthy, in every respect, to figure in a Royal Collection. The four large Miniatures with which it is ornamented, the borders to the first pages of the three books, the embellished capitals, the initials of each verse, alternately gold and azure, and the beauty of the writing, render this manuscript a precious object of art. The first Miniature, placed opposite the title of

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the *Art of Love*, represents the race of Atalantis, the border of this picture being divided into compartments, in which are painted seven different subjects, four busts of Roman Emperors in gold, and seventeen Cupids placed here and there in the midst of rich arabesques. The second Miniature, composed of eight subjects, serves as a frame to the title, followed by four lines of the poem written in letters of gold, wherein are to be seen four busts of Roman Emperors, and twenty-four Cupids. The third Miniature, placed opposite to the title of the *Remedy of Love*, represents the Death of Dido, and seven other subjects in compartments, as well as four busts of Emperors, and twenty-seven Cupids. The fourth Miniature, bordering the title and the first four lines written in letters of gold, contains eight subjects. In certain compartments, not larger than one-third of an inch, can be clearly distinguished several persons and varied landscapes

"We will not attempt to describe the delicacy of the painting, the correctness of the designs, the perfection of the figures and hands, the richness and freshness of the costumes, and the exactness of the perspective. Suffice it to say that these Miniatures are evidently the handiwork of a great master. We must, however, mention three admirable borders, in gold and colours, formed of radiated points of gold, of flowers of the freshest colours, of birds with the richest plumage, and of busts in gold, all connected together by elegant arabesques and gracefully undulating foliage. Nor must we forget the three capital letters, in gold, on an azure ground diapered with gilding, in which the artist has depicted exquisitely-executed portraits. IT IS ALTOGETHER ONE THE FINEST MANUSCRIPTS, WITH MINIATURES OF THE ITALIAN SCHOOL, WE HAVE EVER SEEN." *See, on the subject of this Manuscript, Libri's* INEDITED MONUMENTS.

429 OVIDE. "XXI Epistres des Dames illustres, traduicttes (*sic*) par le reuerend pere en Dieu Monseig̃. L'evesque de Angoulesme." MANUSCRIPT OF THE END OF THE XVTH CENTURY, ON VELLUM, WITH MINIATURES

red morocco, in compartments, gilt edges, (ancient binding)
small folio. SÆC. XV.

As to do justice to this MAGNIFICENT CHEF-D'ŒUVRE OF FRENCH ART would require a much more lengthy description than would be admissible in a mere Sale Catalogue, we shall content ourselves in being as brief as possible.

This volume consists of 132 leaves of very pure vellum (of which the three last are blank), masterly written, in long lines, in a bastard Gothic hand. This translation into French Verse of the Epistles of Ovid is universally ascribed to Octavian de Saint-Gelais, Bishop of Angoulême, author of the *Séjour d'Honneur*; *De la Chasse et Départ d'Amours*; and other works in Prose and Verse well known to philobiblists. This Version of Ovid's Epistles was published at Paris in 1500, and as Octavian de Saint-Gelais was not named to the Bishopric of Angoulême until 1494, and died in 1502, it follows that in all probability this Manuscript was executed towards the close of the XVth Century. We shall now proceed to prove that it could not have been finished before the 7th of January, 1499, the day on which Louis XII married Anne of Brittany. In fact, this volume, presenting firstly a beautiful bust of Ovid in a frontispiece richly ornamented on a gold ground, contains 20 large portraits (17 of women and 3

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of men), of which several are full-length and others three-quarter-size. As amongst these portraits is (on folio iii) that of Louis XII, King of France, with the Insignia of Royalty and perfectly resembling the head of that Monarch as found on the coins of the period, and as at folio 45 there is a crowned portrait of Anne of Brittany exactly resembling (except, perhaps, looking rather younger) that delineated in the famous "Hours of Anne of Brittany" (facsimiled a short time since in Paris, and which may serve to compare the two) it follows, as a matter of course, that we may safely assert that this Manuscript could not have been executed until after the day when Anne of Brittany became Queen of France; that is, not until after January 7th, 1499.

Here is indeed a truly Royal Manuscript, and there cannot be the slightest doubt of its having been executed for the illustrious couple, Louis XII and Anne of Brittany, who did so much for advancing the progress of Art in France. Louis XII was passionately fond of manuscripts, and purchased, as is notorious, the precious Collection of Louis de la Gruthuse. To Anne of Brittany we are indebted for a Manuscript *Horæ*, which has become one of the glories of French Art. All who have seen those *Horæ* at Paris, and who will examine this Manuscript of the *Epitres d'Ovide*, will convince themselves that this *Ovid* is in no way inferior to the *Horæ* of the *Musée* of Paris. It would be impossible here to describe the charming females whose portraits are painted in these *Epistres* with a delicacy without equal. We call them portraits, for not only are they different one from the other, but each seems to bear the individual stamp which only belongs to Nature. According to all probability, amongst these portraits we have those of the prettiest Maids of Honour who were particularly beloved by the Queen. Several analogous portraits (although few in number) occur in the *Hours* already mentioned. It is impossible, for instance, to regard the Portraits occurring on folios 6, 10, 16, 29, 34, 51, 68, 79, 87, and above all (if we may venture to use such a word where all are *chefs-d'œuvre*), the so attractive Portrait of the charming lady painted on folio 117, without feeling persuaded that at no period and in no country has the art of painting in miniature produced anything superior in beauty. Those who will take the trouble to examine this Manuscript will find no exaggeration in these praises. Amongst all these portraits those of Louis XII and Anne of Brittany shine forth by their peculiarly truthful character. The King, who, according to history, was in bad health, is here represented as suffering and feeble.

The volume is in perfect condition, and in its primitive state. The binding is very beautiful, and in excellent preservation. At the period when the book was bound the Miniatures have been preserved by the aid of very small intercalated leaves of paper. In the XVIIth Century some one has written on separate leaves of paper some curious notes, which do not belong in any way to the Manuscript, and can be removed at pleasure.

Everything is perfect in this volume, which, for greater safety, is enclosed in a case. What ought to add much to its value is that it is not a book of devotion. Every one is aware how, for some centuries, Ornamentation and Miniatures were profusely lavished on Church-Services, whilst the profane Manuscripts, such as this Ovid, were but too often handed over to inferior or second-rate artists. We boldly affirm that in this instance the profane art has had its revenge.

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430 PANCIERA (Frate Ugo) . . . della Vita activa et contemplativa, etc. JACOPONE (Beato) da Todi del modo del ben vivere, etc. **black letter,** *brown morocco, gilt edges, by F. Bedford*
4*to.* *Venetia, Nicolo Brenta,* (*circa il* 1500)

Ugo da Panciera, of the Order of Minorites, went towards the commencement of the XIVth Century into Tartary, and wrote these Works in Italian, which are especially remarkable for the purity of their language. As regards Beato Jacopone (the author of the *Stabat Mater*), who died in 1306, after having suffered so long a persecution, all bibliographers are cognizant of his Poems, in which he inveighed with force against the abuses of the Court of Rome. But what is less known are his prose writings, which ought to be reckoned amongst the most ancient essays of Italian prose. They remained almost unknown till the time when M. Parenti republished them at Modena (in 1832) from the edition here mentioned, and of which the existence had been doubted (see *Gamba, Série*, No. 1132 and 581). Neither in the "Biographie Universelle" nor by M. Brunet is any mention made of these prose writings of the "Beato Jacopone."

431 PAPYRI. Manuscripts in Coptic SÆC. iv. &c.

Eighteen leaves of "Papyrus," more or less complete, in Coptic, and a great number of smaller fragments, all of which have belonged to books, and have never been rolled. These leaves are written over in uncial letters of the greatest beauty.

These Manuscripts are so rare that in the "Paléographie Universelle" of Silvestre it will be seen that in France there exists only a single leaf written in Coptic on papyrus. Judging from the facsimile of a Coptic Manuscript of the IVth Century, on vellum, as exhibited in the work of M. Silvestre, it may be fairly asserted that at least some of these leaves, of which the writing is somewhat similar to that given in the "Paléographie Universelle," are also of the IVth Century. The great antiquity of these "Papyri" is also attested by a most competent judge, the Hon. Robert Curzon, who, having roamed through the East in search of ancient manuscripts, has described, with perfect knowledge of the subject, some of the treasures he has brought to England. See *Libri's* INEDITED MONUMENTS.

432 PAPYRI. Eight Coptic Manuscripts on Papyrus

Eight "Coptic Papyri," *still rolled*, of which three still bear (a rare occurrence) the seal of potter's clay dried in the sun with which it was the custom to close them. These "Papyri," of which the writing is externally visible, owing to their being *written on both sides*, are all in uncial letters of great beauty. They are of different dimensions, some of them very large, and one extremely small. In comparing them with certain facsimiles in the "Paléographie Universelle," one would be induced to consider them as belonging to the first centuries of the Christian Era. Egyptian Papyri, especially those of no great historical importance, are common enough, but it may be confidently asserted that a collection of "Coptic Papyri," as described in this Catalogue, are of extraordinary occurrence. See *Libri's* INEDITED MONUMENTS.

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433 PAPYRI. Six Coptic Manuscripts on Papyrus

With these six "Coptic Papyri" are numerous fragments, also in Coptic, on papyrus, absolutely of the same sort and of the same period as the Papyri" described in the preceding lots. See *Libri's* INEDITED MONUMENTS.

434 PARIS e Viena (Innamoramento de) Novamente Historiado
black letter, *woodcuts, in double columns, red morocco, filleted, gilt edges* 4*to. Venetia, Piero di Quarēgii,* 1511

Fine copy of this well-known Romance of Chivalry, in good condition, with the Arms of the Duke of Roxburghe on sides. This same copy sold for £15 15*s.* at the Roxburghe sale.

435 PARKYNS (Sir Tho. Baronet) The Inn-Play or Cornish-Hugg Wrestler
plates, calf, in compartments, gilt edges
4*to. Nottingham, W. Ayscough,* 1714

What strikes us as curious in this early "Treatise on Wrestling," is the author stating that having, studied Mathematics under the great Newton, he has treated the matter scientifically.

436 PASCAL (Blaise) les Provinciales
red morocco, gilt edges, by Duru
4*to. Cologne, chez Pierre de La Vallée,* 1657

Magnificent copy of the first edition of these celebrated Letters, which, notoriously, were published separately, and in types not uniform, in spite of all the persecutions of the police. There were several editions of them, and after their separate publication a general title was added, together with some preliminary pieces, which were prefixed in order that they might be sold as printed in a volume. The numeration, however, and the signatures commencing afresh with each letter show that this collecting them together was an afterthought. This has been done with the present. volume, which, besides the original editions of the 18 Letters (with the title and preliminaries subsequently added), contains a fine portrait of Pascal and several pieces bearing on the same subject, such as, "Suite de l'extrait de plusieurs mauvaises propositions," "Principes et Suite de la probabilité," &c. &c. Some of the pieces still bear the mark of having been folded and forwarded singly into circulation.

437 PASSEUS (Chrispin) Boutique menuiserie D' dens (*sic*) la quelle sont comprins les plus notables fondaments non moins arichesse avecq des nouvelles inventons (*sic*): *plates by* CRISPIN DE PAS; *vellum*
folio. Amstelodami, In officina Crispini Passei impressum, 1642

A valuable collection of 47 copper-plate Engravings (very irregularly numbered), in which are to be found some very beautiful models for the higher order of joinery and cabinet-work. The first plates relate rather to architecture than joinery; but in the succeeding ones will be found the most beautiful models conceivable for cabinets, bedsteads, tables, chairs, &c. with the richest and most varied ornaments. It is truly a charming series. The title to the

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book is in Latin, French, German, and Dutch. This work must be rather rare, as Brunet, who has described in detail a great number of the less interesting works of Crispin de Pas, or Passæus, knew not this.

In the same volume is bound up an edition of "Vignola," in Italian, with translations into English, French, German, and Dutch, printed at Amsterdam in 1646.

438 PASSIO Christi ("Der text des Passions," etc.) (in German) **black letter**, *woodcuts, calf, in compartments, with blind tooling*
folio. Strassburg, Johannes Knoblouch, Anno millesimo quingentesimo sexto (1506)

Fine copy of this edition, unknown to M. Brunet and apparently the original edition from whence was taken the Latin translation, which was probably followed by the reprints of 1507 and 1509. (See, on this subject, the "Manuel.") This volume contains 34 leaves (with signatures A—F), having 26 fine plates the size of the page, with the monogram V. G. (V. Gemberlein). The impressions are very clear.

439 PASSIONAEL. "Hyr heuet sik an dat samer (unde wynter) deel der hilgen levent," etc. Containing Lives of the Saints, in the Dialect of Lower Saxony: 2 parts in 1.
black letter, *woodcuts, in the original oak binding*
folio. S. L. & A.

A very beautiful copy of a work so rare that Hain, who cites it, never could see the book itself complete. Supposing that the copy before him wanted two leaves of Table, he assigns (No. 9988) 418 leaves to this thick volume. The present copy, which is very fine, and in some parts uncut, consists of 419 leaves (one being occupied by a Register, of the existence of which Hain had not even a suspicion). In this copy this Register is misplaced between folios 412 and 413.

This enormous volume, filled with very curious wood-engravings, is, without contradiction, one of the most interesting monuments of Ancient German typography.

440 PAULUZIO (Sigismondo Philogenio) Le notte d'Aphrica (libro primo e secondo): 2 vols. in 1
woodcuts, gilt vellum 4*to. Messina, Petruccio Spira,* 1535-36

Very fine copy, with rough leaves, of a scarcely known Poem, in which the author has celebrated the expedition of Charles V against Tunis. "This Poem is rarer than the preceding (the continuation of Ariosto), and, remarkably, the second part is in *black letter*, whilst the first is in *Roman letters*."—BRUNET. Notwithstanding this assertion, all those who open the volume will perceive that both parts are in *Roman characters*. The second is far rarer than the first.

441 PEFFERKORN (Johannes) eyn büchlyn der iudenbeicht, etc.
black letter, *woodcuts, parchment*
4*to. Coelen, Joh. van Landen,* 1508

A very curious book on the manners of the Jews at this period. It contains 16 leaves, and is ornamented with 5 large wood-engravings.

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442 PELLETIER, La religion catholique soustenue en tous les points de sa doctrine. Contre le livre addressé aux Rois . . . . par Jacques I, Roy d'Angleterre, etc

vellum, covered with fleurs-de-lis stamped in gold, gilt edges

8*vo.* *Paris, Iean Iannon,* 1610

French binding of the commencement of the XVIIth Century. A pretty copy.

443 PETRARCA (Francesco) Sonetti, Canzone e Trionfi. MANUSCRIPT ON VELLUM, *written in the first half of the XVth Century*

calf, dentelle borders, gilt edges *large* 4*to.* SÆC. XV.

MAGNIFICENT MANUSCRIPT, admirably written on very white and very fine vellum, in perfect condition. The text is extremely pure, and the volume contains the Sonnets against the Court of Rome, which are so often deficient. At the end there is a Life of Petrarch (in Italian) which occupies nearly 14 pages.

This Manuscript is ornamented with MINIATURES OF EXTRAORDINARY DELICACY. The first page is surrounded by a border filled with figures (including a portrait of the Poet), birds, flowers, &c. &c. The title is written on letters of gold, on a blue and rose-coloured ground, producing a charming effect; the "Trionphi" are adorned with numerous borders and small miniatures of an amazing delicacy. The initial letters of each "Sonnet," and of all the "Canzoni," are chastely painted in gold and colours. It is one of the most beautiful manuscripts of Petrarch in existence. The binding appears to have been executed towards the end of the last century.

444 PETRARCA (Fr.) Rime; *e Rime Antiche.* MANUSCRIPT ON VELLUM OF THE XVTH CENTURY

half-bound 4*to.* SÆC. XV.

Pretty Manuscript, having the first page ornamented in gold and colours, and on the fly-leaf two ancient miniatures, which seem to be portraits of Petrarch and Boccaccio. At the end are different *Rime Antiche* and some *Dicta Philosophorum*, in Latin and Italian. Some of these *Rime* are by Fazio degli Uberti, the author of the *Dittamondo*.

445 PETRARCA (Francesco) Triomphi. MANUSCRIPT OF THE XVTH CENTURY ON VELLUM

russia, in compartments, gilt edges *small folio.* SÆC. XV.

EXQUISITE MANUSCRIPT, admirably written, on very white and very fine vellum, in perfect condition. It is enriched with Miniatures, unequalled for delicacy of design and for splendour of colouring, by the celebrated ATTAVANTE, whose initials, M. A. (*Maestro Attavante*) are seen in the medallion at the bottom of the title on the left. Vasari, Lanzi, Tiraboschi, and all who have treated of the history of Art in Italy, have rendered famous the miniatures of Attavante, who appears to have devoted himself solely to the ornamentation of manuscripts, and who laboured in particular for Matthias Corvinus. It would be almost impossible to see anything more beautiful than the medallions, the candelabra, the angels, the flowers, the animals, which enrich this Petrarch. Attavante was fond of introducing architectural designs into his manuscripts, and was particularly partial to certain forms of broken monuments, which cause his works to be recognized at a glance.

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This Manuscript was executed for some member of the Medici family, probably for Lorenzo de' Medici himself, as is proved by the arms, partly effaced, still visible on shields placed at the bottom of several pages of it.

In this Manuscript there are *six pages* enriched with the miniatures of Attavante. See *Libri's* INEDITED MONUMENTS. (See also *Sallustius*, No. 501.)

446 PETRARCA (Il).
brown morocco, in compartments, gilt gauffré edges
8*vo.* *Venetia, Aldo,* 1501

Beautiful Italian binding of the commencement of the XVIth Century, in perfect preservation.

MAGNIFICENT COPY, PRINTED ON VELLUM, EXTRAORDINARY FOR ITS CONDITION AND BEAUTY. It would be a work of supererogation to dilate on the importance and rarity of such a volume. See *Libri's* INEDITED MONUMENTS.

447 PETRARCHA (Il.)
brown morocco, in compartments, gilt gauffré edges
4*to.* *Vinegia, Zanetti,* 1538

Rich Italian binding of the XVIth Century, in perfect condition, from the library of Antonio Bon (belonging to a Venetian family in which the taste for beautiful books was hereditary), with his name on the reverse cover of the binding. See *Libri's* INEDITED MONUMENTS.

448 PETRARCA (Fr.) Sonetti, etc.
olive morocco, in compartments, gilt gauffré edges
4*to.* *Vinegia, G. A. de Nicolini da Sabio,* 1541

Beautiful Italian binding of the XVIth Century, in perfect preservation. See *Libri's* INEDITED MONUMENTS.

449 PETRARCA (Il.)
bound in compartments, in different colours, gilt edges
12*mo.* *Lyone, G. Rovillio,* 1551

Charming French binding of the XVIth Century, having, however, the back restored. See *Libri's* INEDITED MONUMENTS.

450 PETRARCA (Francisco) Los sonetos, canciones, etc. traduzidos de Toscano por Salomon Usque Hebreo
brown morocco, filleted, gilt edges, by F. Bedford
4*to.* *Venecia, Nicolao Bevilaqua,* 1567

"This first part, become rare, is all that was printed."—BRUNET. M. Brunet (in his "Manuel," tom. III. p. 707) attributes this translation to *Salusque Lusitano*, heedless that Salusque is only the contraction of the two names—Solomon Usque—abridged and united, as has been done in this translation of Petrarch, at foot of dedication and elsewhere. The title, however, has "Solomon Usque," and it is under his true name of Usque that this author will be found in De Rossi's *Dizionario Storico degli Autori Ebrei.*

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451 PETRARQUE (François) Les triūphes (*sic*) traduites (*sic*) de lāgue Tuscane en Rhime françoise, par le Baron d'Opede (Jean de Maynier)

woodcuts, morocco, filleted, gilt edges, by F. Bedford

8*vo.* *Paris, les Angeliers,* 1538

Pretty copy of this translation into verse, sought for "less on account of its merit than for its rarity."—BRUNET. The numerous wood-engravings, and above all the frontispieces which precede each of the "Triumphs," render it a very elegant book. This volume contains 107 numbered leaves, followed by a leaf with the device of the Angeliers, and preceded by 8 leaves without pagination. On the reverse of the seventh preliminary leaf stands, "*On les vend à Paris . . . . par Denis Ianot.*"

452 PETRARCA de Remediis utriusque Fortunæ (in Bohemian): 2 vols. in 1, black letter *folio.* *Prague,* 1501

One of the rarest of books printed in Bohemian. The copy is well preserved. See also "Petrarcha," in Article *Music.*

453 PHILELPHO (Francesco) La Vita del Sanctissimo Iohanni Battista (48 canti in terza rima): *vellum*

4*to.* "Impressum *Mediolani, per Magistrum* Philippum Mantegatium dictum Cassanum opera et impensa Petri (*sic*) Iustini Philelfi die VIII. mensis Martii M.ccc.clxxxxiiii." (*sic*)

"Very rare."—BRUNET. The above is an exact copy of the imprint, which is given differently in the "Manuel." The volume consists of 38 leaves (with signatures a—e). This *Vita* was written in 1445, and is followed by a *Supplicatione alla Vergine* composed in 1446. This copy has large margins and is in excellent preservation.

454 PHILOXENO (Marcello) Tarvisino poeta Capitoli . . . Stramoti . . . Sonetti, etc.

red morocco, filleted, by F. Bedford

8*vo.* *Venetia, Nicolo Brenla,* 1507

"With signatures a—z. A rare edition."—BRUNET. The volume contains considerably more than described in the "Manuel." After sheet z there are 3 other sheets, forming in the whole 20 leaves, of which the last is blank.

455 PICCOLOMINI (Alessandro) Filosofia Naturale

veau fauve, in compartments, gilt edges

8*vo.* *Vinetia, G. de Cavalli,* 1565

Rich French binding of the XVIth Century, in *veau fauve,* with full gilding, having the initials K.B. on the sides. See *Libri's* INEDITED MONUMENTS.

456 PIGAFETTA. Pigaphete (Anthoine). "Navigation et descouurement de la Inde superieure et isles Malucque (*sic*) ou naissent les cloux de Girofle, faicte par Anthoine Pigaphete Vincentin chevallier de Rhodes." Commenceant en l'an Mil V^cc^ et XIX (1519). MANUSCRIPT OF THE XVITH CENTURY ON VELLUM

red morocco, in compartments, gilt edges, by Divin

small folio. SÆC. XVI.

MAGNIFICENT UNPUBLISHED MANUSCRIPT of this original Narrative of Magel-

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lan's Voyage, and which appears to be UNIQUE. It is universally known how, driven by an adventurous spirit, Pigafetta embarked with Magellan, and was one of the very small number of those who returned to Europe after having made for the first time a voyage round the world. On his return to Spain he drew up for Charles V an abridged account of his Voyage, which is now lost. At a later period he again wrote, at the desire of Pope Clement VII, a more circumstantial account of his Voyage, which he dedicated to Villiers de l'Ile Adam, Grand Master of Rhodes, but which (as well as the various copies of it addressed by him to the Queen of France and to other princes) was also supposed to have perished, as may be seen in a very interesting dissertation on the subject inserted by La Renaudière in the *Biographie Universelle* in the Article *Pigafetta.*

Of this voyage of Pigafetta only an extract was printed in the collection of Ramusio, and another abridgment (both very ill executed) was published in French by Fabre in the XVIth Century. In 1800, Amoretti discovered in the Ambrosian Library at Milan (and edited) a Manuscript containing an imperfect narrative (partly in the Venetian dialect and partly in Spanish), but more in detail, of this same Voyage; but this latter was far from replacing the original, which was thought to be irrevocably lost.

The Manuscript here described contains this original narrative so long presumed to be lost. It is in French, which language Pigafetta seems to have used in addressing the Grand Master of Rhodes, who was a Frenchman. In fact, at the bottom of the title is the following address:—"Anthoyne Pigaphete Patricie Vincentin et Chevallier de Rhodes, à l'Illustrissime et très-excellent Seigneur Phillippe de Villers l'Ile Adam, inclite grandmaistre de Rhodes, son seigneur osservātissime." This address, filled with Italianisms, as well as all the rest of the work, offers another proof of the originality of this Narrative, written in French by an Italian.

From the page before the title it will be seen that this Manuscript belonged to the Secretary of the Cardinal de Lorraine, and that in 1720 it was in the Convent of St. Leopold at Nancy. There is every reason therefore to believe that this is the manuscript copy of the Account of his Voyage which Pigafetta sent to the Duke of Lorraine, in the same way as Vespucci (at the beginning of the same century) had addressed his Letters on America to a previous Duke of Lorraine.

This Manuscript, so precious for the history of Geography, is nicely written on very pure vellum, with pretty initials in gold and colours, and enriched with 23 magnificent geographical maps, also illuminated in gold and colours, and very richly executed. It is truly a *princely Manuscript*, and after a careful examination no doubt can remain that this is one of the copies of his Narrative which Pigafetta forwarded to different sovereigns. In comparing this Manuscript with the Account published by Amoretti, it will be seen that that Account is nothing more than an extract and paraphrase, ofttimes much disfigured, of the French text.

The two Narratives agree in the main very closely, although in this Manuscript there is more matter. Herein also the circumstances are better told, and the names are more correctly written than in the Narrative published by Amoretti. This is more striking in the vocabularies of the Oceanic languages, &c. which Pigafetta gives, but which the Italian *abbreviator*, has often completely mystified.

Especially in regard to the Maps the superiority is most decidedly in favour of this Manuscript. To be convinced, it is only necessary to refer to the plate therein containing the *Arbre de Girofle* (see Chap-

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ter LI), and compare it with that given by Amoretti in his work, which is quite erroneous.

457 PINDARI Carmina, Callimachi hymni, Dionysius de Situ Orbis et Licophronis Alexandra (Græce)
red morocco, filleted, gilt edges, by Derome
8*vo.* *Venetiis, Aldus,* 1513
First edition, fine copy.

458 PLATONIS Opera
brown morocco, with compartments in different colours, gilt gauffré edges *folio.* *Lugduni, apud Vincentium,* 1548

Admirable Italian binding of the middle of the XVIth Century. This copy belonged to Cardinal Christopher Madruccio, Bishop of Trent, and has his arms and his device (a Phœnix *ardent*, with the motto VT VIVAT) worked in gold, silver, and colours on both sides of the binding. The device of Cardinal Christopher Madruccio will be found engraved in the collection of *Imprese*, published by Girolamo Porro at Venice, in 1578, in 4to. A facsimile of this binding is given in *Libri's* INEDITED MONUMENTS.

459 PLINII (C.) Historiæ Mundi.
morocco, in compartments of different colours, gilt edges
folio. *Basiliæ, ex Officina Frobeniäna,* 1545

Magnificent French binding of the middle of the XVIth Century. This copy is in the binding of the celebrated Louis de Saincte Maure, Marquis de Nesles, who, in 1559, was given by France as a hostage to Elizabeth, Queen of England. His name stands on the front side of the cover. The reverse is in strict resemblance, with the exception that instead of the name Saincte Maure it bears in centre his motto, INVIA VIRTVTI NVLLA EST VIA.

From the illustrious race of Saincte Maure, or Seymour, sprang the Dukes of Somerset, the Earls of Hertford, the Lords Beauchamp, and other great English families. The Duke of Montausier, he who caused the famous Manuscript entitled "La Guirlande de Julie" to be executed by the celebrated Jarry, was also a Saincte Maure. See representation of this binding in *Libri's* INEDITED MONUMENTS.

460 PLINIO (C.) Historia Naturale tradotta per Christoforo Landino
calf, in compartments, with gilt edges, (old binding)
4*to.* *Venetia, G. Iolito,* 1543

Fine copy from the library of the celebrated Sir Robert Dudley, Earl of Leicester, favourite of Elizabeth, Queen of England. The badge of Dudley, a bear and ragged staff between the initials R. D. is stamped in gold and silver within a black frame. This binding is English, and in perfect preservation; the gilt back is ancient. A similar binding, but not so rich, may be seen at the British Museum, in show-case XIV, amongst the specimens of the most beautiful bindings. It is a *Convivium Platonis* (Paris, 1543), bound with the arms of the same Sir Robert Dudley. See *Libri's* INEDITED MONUMENTS.

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461 PLINIO (C.) Historia Naturale tradotta per Chr. Landino
brown morocco, in compartments, gilt edges
4*to.* *Venetia, G. Iolito,* 1543

Elegant Italian binding of the middle of the XVIth Century, in brown morocco. See *Libri's* INEDITED MONUMENTS.

462 PLINII (Caii Secundi) Liber Illustrium Virorum
brown morocco, gilt edges, by F. Bedford
4*to.* *Venetiis,* 1477

First edition, with a date. This small volume contains 26 leaves, of which the first is blank. Brunet only counts 25.

463 PLINII (C. Secundi) Epistolæ, etc.
brown morocco, in compartments, gilt edges
8*vo.* *Venetiis, Aldus,* 1518

Italian binding of the XVIth Century, in the Grolier style. See *Libri's* INEDITED MONUMENTS.

464 PLOWMAN (Pierce) The Vision of
black letter, *russia, gauffré and filleted, gilt edges, by Hering*
4*to.* *London, R. Crowley,* 1550

This is the second edition (dated the same as the first) of a celebrated and much-sought Poem (see *Brunet*). In the *Bibliotheca Poetica* this volume is valued at £14 14*s*. The copy is fine, except that the side margin of the first four leaves is smaller at the lower angle than that of the others.

465 PLUTARCHI VITÆ, H. Cruserio interprete: 4 vols.
red morocco, in compartments, gilt edges
12*mo.* *Lugduni, A. Gryphius,* 1556

Magnificent French binding of the XVIth Century, being that generally attributed to Margaret of France, wife of Henry IV; but in France assigned to Henry III. (See *Histoire de la Bibliographie*, publiée par M. Techener, Planche 21.) The copy is in rare preservation, an unusual occurrence, as every amateur knows the difficulty of meeting with a work in several volumes having the ancient binding of each in good condition. See *Libri's* INEDITED MONUMENTS.

466 POEMETTI ANTICHI ITALIANI. Maria per Ravenna, black letter, (S. L. et A.)—Hipolito e Lionora, black letter, (S. L. et A.)—El contrasto di Carnevale & de Quaresima, black letter, (S. L. et A.)—Governo de Famiglia, black letter, (S. L. et A.)—La historia del Castellano, black letter, (S. L. et A.)—Insonnio di Daniel, black letter, (S. L. et A.)—Oration della Madonna cosa nova, (S. L. et A.), 7 pieces in 1 vol.
brown morocco, gilt edges, by F. Bedford

All these editions are rare and must have appeared at the commencement of the XVIth Century. Each of them has a curious woodcut on title-page. The *Contrasto del Carnevale* (of which 5 pages are in treble columns) is cited by Brunet as having sold alone for 80 francs.

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467 POEMETTI ANTICHI ITALIANI. Fileno (Vittorio) La Historia di San Giovanni Boccadoro, (S. A.)—Vespasiani (A.) La gran Battaglia de i Gatti et de Sorci, *Orvieto*, (S. A.)—Prato (Andrea da) Le Buffonarie del Gonnella, *Siena, & ristampata in Orvieto*, (S. A.)—La divota legēda di sancta croce da Luca, (S. A.)—Historia di Santa Maria Maddalena et Lazzero et Marta, (S. A.)—Historia di Papa Alessandro e di Frederico Barbarossa Imperadore, (S. A.)—La Sancta Croce che se insegna alli Puti, in terza rima, (S. A.)—Historia de lo Inamoramento de Florio & Biancefiore, (S. A.)—Historia di Liombruno, data in luce da Simone Martinelli Cieco, *Viterbo*, 1643—La Vita & Morte di Sancto Giovanni Baptista, (S. A.)—La Storia & Vita di Santo Alexio Romano, (S. A.)—Historia, Orazione, & morte di San Giorgio Cavalier de Christo, *Firenze, G. Baleni*, 1584—Strambotti e Rispetti d'Amore, *Firenze, S. Tosi*, (S. A.)—La Vita et Morte di Santo Giovanni Battista, *half bound, Modona* (S. A.)—La Historia de Hippolito, et Lionora, *half bound, Trevigi*, 1620—Istoria dei Sette Dormienti, *Lucca*, (S. A.): 16 vols. *4to.*

Fairy Tales, Novels in Verse, Legends, Facetiæ, are all to be found amongst these small Poems, most of which were printed about 1550, and several of them are cited by M. Brunet as rare.

468 POGII Epistola de Morte Hieronimi.—Incipit historia de Sigismunda: **black letter**, (9 *leaves*)
4to. (*Absque nota, sed Constantiæ, circa* 1474)

First book printed at Constance in Switzerland.

469 POLI (Reginaldi, Cardinalis) de Summo Pontifice
gilt vellum, (ancient binding) *8vo.* *Lovanii*, 1569

Pope Pius the Fifth's copy, in perfect condition, with his Arms, in gold and colours, on the sides.

470 POLIPHILO Hypnerotomachia
elegant wood-engravings, olive morocco, in compartments, gilt edges
folio. *Vinegia, Aldo*, 1545

Italian binding of the XVIth Century, richly gilt on sides. An unexceptional copy of a rare work, very interesting for the engravings contained therein. See, on the subject, *Libri's* INEDITED MONUMENTS.

471 POLLIO (Ioanni Pallastrino) Opera della Diva & Seraphica Catherina da Siena. In rima
brown morocco, gilt edges, by F. Bedford
4to. *Siena p̄ dōna Antonina*, etc. 1505

"A rare book."—BRUNET. It is a very singular collection of Poems in which the life of S. Catherine is mixed up with totally different affairs: for in-

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stance, the account of the sacking of Arezzo by the French, for whom the author has no love, and of whom he says:—"Come ruina de mia patria sete." This work, which is hardly known, is printed in red and black, having on the title-page a wood-engraving. On the margins are frequently placed sometimes a sun, sometimes a moon; the first, says the author, indicating a poetical fiction, the second a theological doubt. On the reverse of title-page there is a Sonnet of which all the words, arranged in vertical columns, form acrostics. In every respect this is a curious book.

472 POLYÆNI Stratagemata, Græce et Latine
washed and ruled, red morocco, in compartments, gilt edges
12*mo*. *Lugduni, I. Tornœsius*, 1589

Charming binding of the XVIth Century, in perfect condition, in the style usually attributed to Queen Margaret, first wife of Henry IV; but which in France is assigned to Henry III. (See Article *Plutarchus* in this Catalogue.) It is the first edition of the work. See *Libri's* INEDITED MONUMENTS.

473 PORTULANO. Three ancient Geographical Maps executed in the XIIIth and XIVth Centuries on Vellum

The first of these Maps, written in Latin but in Greek characters, represents the Lagune of Venice. It is signed by *Theophanes*, and is a sketch for the Mural Map which this Greek Cosmographer made (ΠΙΝΞΙΤ) in the time of the Doge Pietro Ziano, who died in 1229, after having achieved the conquest of Greece. The second is a map establishing the frontiers between the Republic of Venice and the Lords of Carrara. It is signed by *Petrus Fagnanus*. The third is a map of Palestine and its coasts, in which the famous Marino Sanuto has determined the site of places in 1350 (*loca signavit*) and *Dominicus Pizigano fecit*.

These three maps, miraculously escaping so many chances of destruction, are geographical monuments of the highest importance. We have here, without doubt, the original sketches (or reduced copies made at the time itself, as is proved by the writing, the state of the vellum, &c.) of three of the most ancient geographical maps formerly painted on the walls of the hall *Dello Scudo* in the Doge's Palace at Venice. The mural maps, of which Zurla, Morelli, and so many others have deplored the loss, were replaced about a century ago by modern paintings, without any value in the eyes of the learned. Neither of the two scholars whom we have just cited, nor Foscarini, seem to have known the name even of either Theophanes or Fagnano. With regard to the Map of Palestine by Pizigani, it differs considerably from that which Bongars has published in the work of Sanuto. Respecting these three maps, see *Libri's* INEDITED MONUMENTS.

We cannot quit this subject without tendering our most heartfelt thanks to Mr. J. Winter Jones, Keeper of the Printed-books in the British Museum, for his kindness without bounds. Not only has this amiable scholar aided in every way the researches, alas! too rapid, which the owner in cataloguing (done with a precipitation the motive of which is, unhappily, a secret to no one) was making, but has often pointed out the sources from which to draw the information, especially for the history of geography, which he knows so well. Another scholar, Mr. Major, also attached to this great establishment, and well known to the public by his writings, which are models of criticism applied to the history of geographical discoveries, has not been less obliging or less useful in our labours. All the world is cog-

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nizant and none better than ourselves, how much the extensive and varied erudition of Mr. Watts is useful to students admitted into that immense reading-room, universally termed M. Panizzi's Cupola, and everybody is aware that in the British Museum there is to be found, in every branch of the administrative body, an eagerness to oblige, a politeness, a desire of being useful, which serve to double the strength of labourers in literature. For "Portulani," see also *America*, *Berlinghieri*, *Dati*, *Mappemonde*, *Neo-Greek*, *Pigafetta*, *&c.*

474 PORTULANO. A MAGNIFICENT PORTULANO (Coast Survey), on VELLUM, *made in the XVIth Century*, 26 *English inches wide and* 40 *inches high* SÆC. XVI.

This Portulano contains charts of the coasts of Europe (including those of England), with a part of the coasts of Africa and Asia. Thereon is also a Map of the World in which are depicted America and Africa. At the commencement stands, "Joannes Oliva fecit in nobile urbe Messane año 1599."

This "Portulano," in which the names, in corrupt Italian, are elegantly written in different inks, is very richly illuminated in gold and colours. The outlines of the coasts are generally marked in gold. Not only are the principal towns of certain countries with their animals delineated, but also full-length portraits of their sovereigns in their national costume, including, for instance, the King of Spain, the King of France, the King of Poland, the Grand Signior, &c. &c. What is still more curious is that at the top of this large sheet is represented a miniature of the Crucifixion, the Madonna, and Saint John being placed, as usual, on the right and left side of the cross. In many respects this "Portulano" resembles the famous "Portulano of John de la Cosa," in which, besides the portraits of the various sovereigns, is a Saint Christopher bearing the Infant Jesus, &c. &c. (See the facsimiles given by Baron von Humboldt, in his *Histoire de la Géographie du Nouveau Continent*, and by the Viscount de Santarem in the Atlas to his *Recherches sur la Priorité des Découvertes*, &c.)

Not only for the history of Geography, but also, above all, as a specimen of the state of the Art of Design in Sicily in the XVIth Century, this "Portulano," so richly illuminated, deserves particular attention. This beautiful geographical Chart was unknown to the Viscount de Santarem, who mentions another Chart (a Dutch one) of the same year (1599). See *Libri's* INEDITED MONUMENTS. (See also *Mappemonde* and *Neo-Greek*.)

475 PORTULANO. MANUSCRIPT, ON VELLUM, *in gold and colours, of the first half of the XVIth Century*

vellum *folio.* SÆC. XVI.

This beautifully-drawn "Portulano" (or Guide to all Harbours), with the names written in various tinted inks, and richly illuminated in gold, silver, and hues of divers colours, having the Arms of the different sovereigns emblazoned in gold and colours, contains 12 leaves of vellum, pasted two and two on cardboard, and forming six double marine charts. On them are portrayed the coasts of the Mediterranean and of a part of the Atlantic, with a portion of the Black Sea, and the coasts of all the countries of Europe, Asia, and Africa (including the islands), which border on the different seas. As the cross is to be found throughout on the Island of Rhodes, this chart must have been executed prior to 1523, which saw the end of the memorable siege so heroically sustained against the Turks by Villiers de l'Isle Adam.

In this "Portulano" the numerous inscriptions or names, written in small

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characters, are in a sort of Italian hand mixed with Catalan. Other general descriptions (EUROPE, ITALY, &c.) in capitals are written in French, and appear to have been subsequently added.

476 PRECES PIÆ CUM CALENDARIO. MANUSCRIPT OF THE XVTH CENTURY ON VELLUM
old binding, gilt gauffré edges 8*vo.* SÆC. XV.

MANUSCRIPT OF THE FLORENTINE SCHOOL, ORNAMENTED WITH NINE MINIATURES UNEXCEPTIONABLE BOTH FOR BEAUTY AND PRESERVATION. To show the value at once, it will suffice but to say that this is the Prayer-book made expressly for that grand patron of arts LORENZO DE' MEDICI, commonly called Lorenzo the Magnificent, whose Device, "*a Diamond enchased in a Ring from which spring three Plumes*," is seen forming a border (with the branches of the laurel, a well-known allusion to his name) to the shield which has been left blank at the bottom of the first miniature. This same Device is found repeated in the same fashion round the Medallion, containing a Death's-head, below the third miniature, as well as in the Medallion, in which are represented the Instruments of the Passion, in the sixth miniature, and in that which surrounds another shield, left blank like the first, at the bottom of the ninth miniature. Branches and crowns of laurel are also often repeated in the borders of this wonderful Manuscript.

These Devices of Lorenzo de' Medici are well known. Giovio, who mentions them sufficiently in detail in his *Ragionamento sopra le Imprese* (8vo. Venetia, 1556), says (pp. 30–33) that the Ring with three Diamonds was the Device of Cosmo de' Medici, and that his grandson Lorenzo adopted one of them, gallantly inserting three plumes. (*Il Magnifico Lorenzo s' haveva usurpato un d' essi* [*diamanti*] *con gran galanteria insertandovi dentro tre penne . . . . volendo che s'intendesse . . . . Fides, Spes, Charitas.*) This Device will be found in the medal of Lorenzo de' Medici given in the edition of the *Canti Carnascialeschi*, published at Lucca in 1750, was adopted by the family, and was one of those used by his son Leo X. (See, in this present Catalogue, the Articles *Blondus*, *Cassiodorus*, and *Josephus*.) It was also used by the nephew of Leo X (Lorenzo de' Medici, Duke of Urbino), as may be seen in the magnificent dedication copy of the "Plautus," printed on vellum at Florence by the Giunti in 1514, now exhibited at the British Museum amongst the *Specimens of Sumptuous Printing*.

Having said that this Manuscript was executed for Lorenzo de' Medici, it would be needless to dilate on the merits of the nine Miniatures with which it is decorated. Suffice it to say, that, in the opinion of the most distinguished connoisseurs, it is the most perfect production of that admirable Florentine school of Miniature-painters in the XVth Century who have left for our admiration these rare *chefs-d'œuvre* of their art, but have forgotten to leave us their names.

See, on the subject of this Manuscript, *Libri's* INEDITED MONUMENTS.

477 PRECES PIÆ CUM CALENDARIO. MANUSCRIPT OF THE XVTH CENTURY ON VELLUM, *bound in velvet, and enclosed in a case* 12*mo.* SÆC. XV.

This admirable Manuscript is one of the finest productions of French Art

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during the XVth Century in existence. It was executed for Louis XI, King of France, as is proved by the portrait of the King seen in the miniature which precedes the *seven penitential Psalms*. In this wonderful little picture the King is kneeling, having on the ground beside him *the bonnet*, since become historical, ornamented in this miniature with *fleurs-de-lis* as a mark of royalty. In the background of this picture is represented the Château de Plessis, the monarch's favourite retirement, which has been rendered popular, even in England, by Sir Walter Scott's vivid description in "Quentin Durward."

This marvellous Manuscript (in perfect preservation, and quite complete) is ornamented with 21 Miniatures, of the size of the page, which for execution have never been surpassed. All these pictures, as well as the pages opposite to them, are surrounded by borders on a ground of gold, on which are depicted flowers, birds, precious stones, &c. &c. with such a variety of form, such delicacy of design, and so great a brilliancy of colour, that it is impossible not to place this specimen of art side by side with the famous "Hours of Anne of Britanny," which, in outline at least, can boast of no superiority over the present gem, as an examination of the borders of this Manuscript with those in the "Heures d'Anne de Bretagne," lately facsimiled by M. Curnile, will demonstrate. The figure of Our Saviour, in the Calendar to the "Hours of Louis XI," is so superior in execution, that we have never seen anything more perfect in any other painting. All the pages of the Calendar at the commencement are adorned with the richest borders. On the subject of this exquisite Manuscript, see *Libri's* Inedited Monuments. (See also *Heures*, *Horæ*, *Officium*, and Supplement.)

478 Preces Hebraicæ: *blue morocco in compartments, gilt edges, (English binding)* 8*vo*. *Bononiæ*, 1537

Printed on Vellum. This work we have not been able to discover (or perhaps not known where to find) mentioned by Van Praet. It is a tolerably thick volume, printed in black and gold, in perfect preservation.

479 Prognostici e Gazette italiane. Prognostico overo Profecia de lanno MCCCCXCV Fino el anno MCCCCCXXXII. *Bologna*, 1507.—Profetia nuovamente trovata sotto la Torre di Nembrot, dove s'intende tutta la renovatione del Mondo *Ad Instantia d'Antonio d'Olivo de Santa Sophia*, (*circa* 1515)—Lettera de l'ordine et provisione fatta contra al Turcho dalla Cesarea Maesta, 1532 (S. L.)—La vera historia del Pota da Modona, *Modona, Francescho Gadaldino*, (1593)—Nuovi Avisi venuti a Venetia, dove se intende, la gran Fortuna che a havuto l'Armata del Turco, *Bologna*, (1575)—Ultimi avisi di Venetia. Narratione della guerra principiata contra il gran Turco, *Viterbo*, 1570—L' Ordine delle Galere et le Insegne loro, *Venetia, G. F. Camotio*, 1571—Copia di una littera di Monsignor Grimaldo a Monsignor Odescalco dal Zante, *Roma, Heredi d'A. Blado*, (1571)—Ultimo aviso de una littera venuta dall' Armata Christiana 3 di Settembre 1572, *Roma, G. Osmarino*, 1572—Relatione venuta novamente da Modone, *Vi-*

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terbo, (1572)—Lettera ove si contengono tutti li successi dell' Armata del Serenissimo Re Catholio doppo che parti di Malta alla volta di Barberia, *Bologna, P. Bonardo*, (S. A.)—Relazione della segnalata Vittoria riportati dall' Armi di S. M. Cattolico, le 9 Decembre 1720. *Barcellona*, 1721—Relazione dell Viaggio e della Presa della Citta di Bona in Barberia, *Firenze, per il Benacci*, 1607—Relazione della Vittoria ottenuta dalle quattro Galere, dal famoso Rais Solimano, *Roma, F. Buogni*, 1700—Relazione della terza Vittoria ottenuta il 21 Decembre, 1720, nelle campagne di Ceuta, *Bologna*, 1721—Vera, e distinta Relazione delle Battaglie seguite in Mare tra un Vascello Corsaro Tripolino e le Galere della Sagra Religione di Malta, *Lucca*, 1724—Breve e vera narratione di quello che e successo nella Battaglia, et Vittoria ottenuta dal Conti di Bucquoi alli 13 Guig 1619, *Trento*, 1619—Il Bellissimo Torneo a Piedi, overo la Barriera fatta dalla Nobilita di Vicenza nel Theatro delli Signori Academici Olimpici, Carnevale dell'Anno MDCXII, *Vicenza, F. Grossi*, (S. A.)—Relatione del terribile, et orrendo Mostro comparso alli 28 Luglio 1704, vicino alla Terra di S. Giorgio nell' Ungaria superiore, *Vienna, Trento*, &c. 1704—Ragguaglio della Campana di Viliglia, *Roma, V. Benacci*, 1601—Relazione di tutto il successo della Guerra della Goletta, *Roma, heredi d'Antonio Blado*, 1574: 20 pieces

The *Profetia* and the *Ragguaglio* are in 8vo.; all the rest are in 4to.

480 QUINTILIANI (Mar. Fab.) Institutionum Oratoriarum libri XII
russia, in compartments, gilt edges
folio. (*Venetiis*) *Nic. Ienson Viventibus posterisque miro impressit artificio* Annis 1471

"Fine and rare edition."—BRUNET. A magnificent copy, containing 211 leaves (in strict conformity with Brunet's description) and one blank (old) at the commencement. The first page of the text is adorned with a border and three initial letters, painted in gold and colours, having at the bottom of the page a coat of arms, also emblazoned in gold and colours. All the large initials at the commencement of each book are also illuminated in gold and colours.

481 QUINTILIANUS (M. F.)
red morocco, filleted, gilt edges, by Padeloup.
4to. Venetiis, Aldus, 1514

Magnificent copy, printed on large blue paper. The beautiful binding is as well preserved as the interior of the volume. It is one of the earliest of books printed on coloured paper. This copy belonged to "Imbert de Cangé" (with his autograph note at the commencement, wherein the word Imbert has been erased and changed into Gilbert), which Renouard describes as to be found in the Royal (Imperial) Library at Paris, from

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whence we are assured it has disappeared. This precious volume was publicly sold by auction at Paris in 1858, and is to be found described amongst the books of M. Bergeret (see No. 753 of the "Catalogue Bergeret," published in 1858 by M. Techener).

482 RAPPRESENTAZIONI VARIE. Rappresentazione di Santa Barbara, *Firenze, G. Baleni,* 1588—Rappresentatione di Santa Catherina Vergine et Martire, *Firenze, alle Scalee di Badia* (S. A.) —Rappresentatione di Santa Cecilia Vergine, e Martire: *woodcuts, Firenze, G. Baleni,* 1586—Rappresentatione di S. Dorotea Vergine, e Martire, *mended, Firenze, Z. Bisticci,* 1602 —Rappresentatione di S. Theodora Vergine et Martire, *woodcuts, mended, Firenze,* 1554—Rappresentatione di S. Venatio Martyre di Jesu Christo, per Castellano Castellani, *mended,* (S. L.) 1539 (7 *pieces*) 4*to.*

See observation in note to No. 484, respecting the "Rappresentazione di Santa Barbara." All these pieces have pretty woodcuts on the title-pages.

483 RAPPRESENTAZIONI VARIE. Rappresentatione di Santa Cecilia Vergine et Martire, *woodcuts, Siena, alla Loggia del Papa,* 1606—Rappresentatione dell' Agnolo Raffaello; e di Tobbia, *woodcuts, Siena, alla Loggia del Papa,* 1610—Rappresentatione del Figliuol Prodigo, composta per Mona Antonia di Bernardo Pulci, *woodcut, Fiorenza, I. & G. B. Fantucci Tosi,* 1614—Rappresentatione & Festa di Abraam, e di Isac suo figliuolo, *Siena, alla Loggia del Papa,* 1616—Rappresentatione di San Giovanni Decollato, *woodcuts, Firenze, Heredi di F. Tosi,* 1617—Istoria di Susanna Moglie di Giovacchino, *woodcuts,* (S. A.)—Lamento di Berlingaccio, composto per B. Bufolino, alias Crosta, *Firenze, alla Scale di Badia* (S. A.): 7 pieces in 1 vol.: *veau fauve, in compartments* 4*to.*

The "Istoria di Susanna," and the "Lamento di Berlingaccio," bound in this volume, are ancient Italian poems, written in the XVth Century, and scarcely known. M. Brunet has not mentioned the latter amongst the "Lamenti" he cites. In Florence, Maundy Thursday is called Berlingaccio. In this facetious poem it is personified, and turned into the brother of the Carnival.

484 RAPPRESENTAZIONI VARIE. Rappresentatione di Santa Agata Vergine e Martire, *In Siena,* (S. A.)—Rappresentatione di Santa Agnese Vergine e Martire, *Firenze, Iacopo Pocauanza,* 1588—La Devotissima rappresentatione di Santa Barbara, *Firenze, G. B. Baleni,* 1588—Rappresentazione di Biagio Contadino, *Firenze, Zanobi Bisticci,* 1608—La Rappresentazione di Santa Caterina, *woodcuts, Firenze, Giovanni Baleni,* 1588 —Rappresentatione di Santa Cecilia Vergine, e Martire, *wood-*

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cuts, Firenze, G. Baleni, 1586—Rappresentatione di Santa Colomba Vergine, e Martire, del Desioso Insipido, *Siena,* (S. A.)—Rappresentazione di Santa Christina Virgine e Martire, Comedia, da Cesare Sacchetti, *woodcuts, Firenze, G. Baleni,* 1588—Rappresentatione di Santo Christoforo, Martire, *Fiorenza,* 1575—Rappresentatione di Sancta Domitilla, (S. A.) —Rappresentatione: & Festa della Annuntiatione di Nostra Donna, *Firenze,* 1554—Rappresentatione di Santa Dorotea Vergine et Martire, *Firenze, G. Baleni,* 1584—Rappresentatione di Santo Eustachio, *woodcuts, Firenze, G. Baleni,* 1589—Rappresentatione di Santo Giorgio, *woodcuts, Firenze, G. Baleni,* 1585—Rappresentatione del Figliuol Prodigo, composta per Mona Antonia di Bernardo Pulci, (S. A.)—Rappresentatione della Conversione di Santa Maria Maddalena, *Firenze, J. Pocavanza,* 1587—Rappresentatione di Santa Orsola Vergine et Martire, *Fiorenza, alle Scalee di Badia*—Rappresentatione di S. Rossore Martire, *Firenze, G. Baleni,* 1589

(18 pieces) *4to.*

A collection of ancient "Rappresentazioni" (MYSTERIES), of which those that are not dated were printed about the middle of the XVIth Century. Several of these Miracle-plays are very rare, as, for instance, the "Rappresentazione del Figliuol Prodigo," written in the XVth Century by a lady, Antonia Pulci, of Florence. The "Rappresentazione di Santa Barbara" has already been pointed out as containing a passage respecting the use of *Occhiale* in astronomical observations, at least in the XVIth Century. Most of these pieces have on the title-page one of those charming woodcuts of the Florentine School, so much appreciated by connoisseurs.

485 RECUEIL de quelques Vers amoureux
vellum *8vo. Paris, Mamert Patisson,* 1602

This copy of an interesting book is in perfect condition. At the end will be found a poetical description of divers Ballets and Masquerades which took place at the Court of Henry IV. Folios 7, 8, and 9, are slightly spotted.

486 REGIME cõtre la Pestilẽce: **black letter,** 6 *leaves, woodcut:* *4to. Lyon, Claude Nourry, (circa* 1530)—Les Vert^{9} des eaues & des h'bes: **black letter,** 12 *leaves,* 4*to.* (*Without place or date, circa* 1530.): in 1 vol. *French binding, having stamped in letters of gold, within a wreath,* MARCO ANTONIO PETIT ET AMICIS *4to.*

At Article *Vertu,* M. Brunet describes two ancient editions of the "Vertus des eaues," &c. both different from this. As to the *Régime* containing a piece in verse, we have not been able to find in the "Manuel" any separate edition of this work.

The employment of xylography, in ancient books printed in France, is sufficiently rare that it may not be useless to remark that in the edition of the "Vertus des eaues" here described, the entire title, as given above (and which is in large Gothic letters), is entirely xylographic.

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487 REINOSO (Alonso Nuñez de) Historia de los amores de Clareo y Florisea, y de los trabajos de Ysea, con otras obras en verso parte al estilo Español, y parte al Italiano, 2 vols. in 1
vellum 8*vo.* *Venecia, Gabriel Giolito,* 1552

"A very rare book."—(BRUNET.) The copy is very fine. The second volume is entirely filled with *Las Obras en Coplas Castellanas y Versos.* It is a real supplement to the different known "Cancioneros."

488 RICAMI A PENNA. Manuscript on Paper: (45 *leaves*)
oblong 4*to.*

A very interesting collection of very varied designs for embroidery. From the costume exhibited, this collection was executed in Italy during the XVIIth Century.

489 RIME ANTICHE ITALIANE. Cosmico, Canzonette, *Venetia, T. di Piasis,* 1492.—Aquilano (Seraphino) Opere, Sonetti CXVIII, Egloghe III, Epistole VI, Capitoli XX, Strambotti CCXIII, Barzelette XII, *Venetia, Manfrino de Mōteferrato,* 1503—Thibaldeo (Antonio) da Ferara, Soneti, Disperata, Egloghi, Dialoghi, Epistoli, Capitoli, *Venetia, Manfrino de Monteferrato,* 1508—Sasso (Pamphilo) Sonetti CCCVII, Capituli XXXVIII, Egloge V, *Venetiis, B. Vercellese,* 1500—Sonetti e Canzoni. Non expecto giamai con la risposta, &c.: **black letter,** (S. A. *circa* 1520)—Sasso (Pamphilo Opera,) *Venetiis, Guil. de Fontanet,* 1519: 6 vols.
russia 4*to.*

All these volumes are in good preservation, and M. Brunet (although he knew not an edition of "Sasso" of the year 1500, which is the first) confirms their rarity and price. The "Cosmico" sold for 90 francs in Riva's sale.

490 RIME Italiene e Latine. Collections of the XVIth Century on Paper: 2 vols.
vellum *folio.* & 4*to.* SÆC. XVI.

The first of these two collections is in Manuscript, and contains a great number of poetical pieces, by Dante, Cino da Pistoia, Agatone Drusi, Benvenuto Cellini, Berni, Varchi, &c. &c., several of which are inedited. There are several sonnets by Pietro Angelo Bargeo, with very biting manuscript annotations. These annotations written in very small characters, are in the autograph of Amerigo Amelonghi (surnamed *il Gobbo da Pisa*), to whom is attributed the burlesque Poem *la Gigantea*, and who, (in the same microscopic characters) wrote a very curious marginal commentary on the Aldine Petrarch of 1515, which was sold in a former portion of M. Libri's Library in 1859. The other collection is printed under the title, *Rime piacevoli di sei begl' ingegni*, Vicenza, 1603, in 12mo., but inlaid in 4to. size. This collection shows better than any other document of the same sort, which we have ever seen, to what degree of absurdity the censure of books had arrived in the XVIIth century. This edition was castrated, and one might suppose that the *Capitoli* of Nelli, Bentivoglio, Garzoni of Aretino, contained therein, had been touched by the scissors of

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the Censor, solely on account of morality interested thereby. On opening the volume this supposition will vanish. Some one (probably one of the authors), indignant at the mutilations, and especially with the alterations these "Capitoli" have suffered on almost every page, has taken up the idea of re-establishing, wherever a change has been made, the true text on the margin throughout. It would be necessary to reproduce the whole, in order that the reader might believe in the existence of such an excess of silliness. Where the author says, *Onde montasse in collera San Piero*, the Censor changes *San Piero* into *Giampiero*, and destroys the sense; in another place, when at the end he tells him to whom the "Capitolo" is addressed, *Flaminio a Dio* (Adieu, Flaminio), the Censor puts, *Flaminio mio* (my Flaminio). In some places whole pages have been cancelled or changed. It is, however, in the war of words that the Censor renders himself most ridiculous. The words *Papa*, *Frate*, *Santo*, *Nobili Veneziani*, *Martiro*, *Cielo*, *Celeste*, *Infinità*, *Fortuna*, *Satanasso*, *Salomone*, *Dolfino*, *Venetia*, and a thousand others are prohibited terms, and the Censor has charitably replaced them by others, which very often have no sense. In running through this volume one is every moment exposed to the danger of groaning with indignation, or of bursting with laughter, at such ferocious stupidity.

491 RODRIGUEZ (Fray Manuel) Explicacion de la bulla de la Sancta Cruzada

olive morocco, gilt edges, (ancient binding)

8*vo.* *Çaragoça, Pedro Puig,* 1592

De Thou's copy, in perfect condition, with his Arms on sides.

492 ROMA. Mirabilia Urbis Romæ. Item in dem püchlin stet geschriebē wie Rom gepavet wart . . . Guide to the City of Rome, the Churches, Indulgences, etc. (in German)

black letter, *woodcuts, in parchment* 8*vo.* (*Romæ*), 1488

In perfect preservation, and an almost uncut copy of this curious book. It affords a rare specimen of a German work printed at Rome, containing several charming woodcuts of the size of the page. It contains 56 leaves, of which the first is blank. The volume has neither numerals nor signatures, but has a register at end. Cicognara speaks at length, in his *Catalogue* of this ancient Guide of Rome (of which, however, he knew not this edition, which appears to have escaped all bibliographers), and points out the importance of a book in which is to be found an artistic description of Rome, before the sacking of it by the soldiers of Bourbon. In this work is found (at folio 39), printed at Rome, and having at the commencement the Arms of Pope Innocent VIII, the History of POPE JOAN. In comparing this book with a German xylographic work in 8vo. which is to be found under the title *Mirabilia Romæ*, in the British Museum, and which is described in the "Ædes Althorpianæ," we find two pretty wood-engravings ornamenting this edition have been copied (but in a superior style) from two cuts in the xylographic work just mentioned.

493 ROMAN DE LA ROSE. MANUSCRIPT OF THE XIVTH CENTURY ON VELLUM *folio.* SÆC. XIV.

A French Manuscript of the XIVth Century, on vellum, well-written, of

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which the text is excellent. The first leaf appears less ancient than the rest.

494 ROMANCES Varios de differentes Authores, nuovamente impressos por un curioso: *veau fauve, filleted, gilt edges*
8*vo*. *En Amsterdam, Ishaq Coen Faro, Anno* 1688

This *Romancero* is so little known that it appears to have escaped M. Brunet. It contains 72 Romances. At the commencement of the volume there is a small facetious Comedy and other Pieces in verse.

495 ROMANZI di Cavalleria. Di Lucretia Bella e d'Astolfo paladino di Francia—La Regina d' Oriente. Manuscript of the XVth Century: *boards* 4*to*. SÆC. XV.

Two metrical Romances of Chivalry, in stanzas of 8 lines. Both were unknown to M. Melzi. The author of the *Regina d'Oriente* is supposed to have been M. Antonio Pucci, who wrote the "Bellezze di Firenze," and other Poems. Both Manuscripts are very rare.

496 RONDEAUX en vieux Français. MANUSCRIPT, ON VELLUM, written towards the end of the XVth Century
red morocco, dentellé, silk linings, gilt edges 8*vo*. SÆC. XV.

A charming volume, which has belonged to *Madame de Pompadour*, with (at commencement) a curious autograph letter of this celebated favourite, addressed "à Madame la Contesse (*sic*) de Lusbourg à Strasbourg," having the seal with the arms of Madame de Pompadour still visible. This Manuscript, which comes from the White Knights' Collection (Marquis of Blandford's) is entirely written in Gothic letters on very fine vellum, and is ruled throughout. At the commencement is a modern note, stating that there are 50 Rondeaux, although, in fact, there are 105, each occupying a page of the 53 leaves with writing (the recto of the first being blank, and there being besides 5 other blank leaves of vellum) of which the volume consists. The series of these Rondeaux forms a very pretty amorous Romance. Excepting the first two and the last, all these Rondeaux, written opposite to each other, contain a request or proposition made by the gentleman, answered in another Rondeau by the lady. The gentleman makes a proposal, and the lady repels it. He returns to the charge, begs, and supplicates, and in the end she yields. After enjoyment follows anguish. The lady becomes jealous, falls sick, languishes, and dies of chagrin. The gentleman, repentant, quits the world to devote himself to a solitary life. It is a poem full of quaintness, sadness, and charms. The first Rondeau commences—

"En regardant la beaulte nonpareille,"

and the last terminates with the refrain,

"Puis quelle est morte."

This charming volume has at commencement the following printed notice:—"Relié par Bisiaux, Rue de Foin, St. Jacques, No. 32."

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497 RONSARD (Pierre) les Œuvres: 11 vols. in 5
red morocco, filleted, gilt edges, (ancient binding),
12*mo. Paris, Nicolas Buon,* 1609-10.

Charming French binding of the period, in perfect condition. This copy has belonged to divers amateurs, such as J. B. de St. Port, whose arms are on the interior of the cover; to A. Loyrot, who has written his name at bottom of title (a name attempted to be concealed long ago by pasting over it a piece of paper containing a small figure); and to La Monnoye, who has enriched it in his pretty writing with several notes and scraps of poetry on the fly-leaves (see, for example, Vol. V, &c.), and whose anagram and name ("A Delio nomen De la Monnoie") may still be read at the commencement of the fifth volume, in spite of an attempt to conceal them.

M. Brunet, who cites the editions of 1604 and 1617, knew not this, which, in addition to its elegance, has the merit to contain, at the end of Vol. X, a volume of 360 pages, besides 4 leaves of table (printed, bear in mind, by Nic. Buon, in 1609) containing "*les pièces retranchées.*" Brunet speaks implicitly of this VOLUME DE PIÈCES RETRANCHÉES as having appeared only in 1617, and as forming a necessary supplement to all editions published previous to this date.

498 ROTTA (La) di Roncisvalle dove mori Orlando con tutti i Paladini
morocco, gilt edges, by F. Bedford,
8*vo. Siena, (Without date or printer's name).*

This copy of a metrical Romance of Chivalry, containing an episode of the Morgante Maggiore, is in perfect condition. This edition, which must have appeared about 1580, was unknown to Melzi and Brunet, who cite later ones.

499 RÜXNER (Georg) Thurnier-Buch (The Book of Tournaments, etc. in German), *woodcuts, Franckfurt-am-Mayn, Geo. Raber,* 1566—Des aller durchleuchtigstē groszmechtigsten Keyser Carols desz fünfften Ankunfft gen Bintz den 22 Augusti desz 1549 Jars, etc. durch Hans von Francolin: **black letter,** *woodcuts of the Tournament, &c. ib.* 1566: 2 vols. in 1
calf, with blind tooling *folio.*

A very beautiful volume filled with fine plates (some, very large, being folded). The most of these wood-engravings are "attributed to the celebrated Jost Amman."—BRUNET.

500 SAADI. The complete Works of the Poet Saadi in Persian. MANUSCRIPT OF THE XVITH CENTURY WITH PAINTINGS
blue morocco in compartments, (an elegant Oriental binding)
folio. SÆC. XVI.

THIS MAGNIFICENT MANUSCRIPT bears the date of the Hegira 976 (A.D. 1568), and it may be safely affirmed that it is one of the most beautiful of the *chefs-d'œuvre* of Oriental Art in the century in which it reached its height. It consists of 356 leaves, all with admirable ornamentations in gold and various colours. The numerous paintings with which it is enriched are in the highest style of perfection, and the large pictures (each about 13 inches in height) at the beginning and end will bear comparison, without the slightest disparagement, with the works of the most famous miniature-painters of

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the West. The volume commences with the Bostan, and, in succession, presents us with all the works of the celebrated Poet of Schiraz. The commencement of each new piece, and even every division of the same work, is marked by paintings or by a fresh profusion of ornamentation of inexhaustible richness. Some of the pages, of which the borders are very delicately painted in gold on a pale ground, present a multitude of animals, flowers, &c. treated with a delicacy we cannot find words to convey any idea of. However, we can boldly affirm that this volume, totally different from the usual style of Oriental art, is *the most beautiful Persian Manuscript* offered for sale for many years past.

501 SALLUSTII (C. Cr.) Opera. MANUSCRIPT OF THE XVTH CENTURY ON VELLUM

ancient binding, in compartments, with gilt gauffré edges and clasps

folio. SÆC. XV.

SUPERB MANUSCRIPT, in perfect preservation, and adorned with admirable miniatures by the famous ATTAVANTE, whose praises have been the theme of every historian of the Fine Arts in Italy, and respecting whom we refer to what has already been said respecting him in the Article *Petrarca* in the present Catalogue. Without dwelling on the pretty initial letters, in gold and colours, so profusely scattered throughout the volume, in this "Sallust" are to be seen five pages ornamented with the most beautiful miniatures which can be imagined. The angels, the medallions, the flowers, the arabesques—each and all are perfect in design, and in brilliancy of colour have never been surpassed. In the first page, with miniatures, as well as in the fourth and fifth, there are medallions and groups where the whiteness of the vellum, delicately shaded, produces a truly magical effect. In the first two pages, with miniatures, the vellum ground is painted in a very fine porphyry—a rarity in all ancient Manuscripts, but especially in Italian. The broken architectural specimens, already mentioned in the Manuscript of the "Triomphi" of Petrarch, are again found in the borders of this volume, as also are reproduced the Trophies of Arms as seen in the "Petrarca."

This admirable "Sallust" (which is in its primitive and very beautiful binding) was executed for ANTONIO ALTIERI, of the great Roman family of that name, whose Arms are painted at the bottom of the first miniature. In the middle of the page, within a beautiful medallion, is the following inscription of the time, written in letters of gold, and proving that, from its origin, this Manuscript was appreciated as it deserved to be:—

ALTERIORUM
DELITIIS
M. ANTONINUS
ALTERIUS
D. D.

See, on the subject of this "Sallust," *Libri's* INEDITED MONUMENTS.

502 SANNAZARII (Actii Synceri) de partu Virginis

red morocco, filleted, gilt edges, (ancient binding)

folio. Neapoli, Anton. Fretia in ædibus Illustriss. Viri Andreæ Matthæi Aquivivi, 1526

PRINTED ON VELLUM, which is very white, and the volume is in excellent condition. Ten leaves are on paper, which seem to have been placed there for a length of time; these are A iii and iiii; C iii and iv; E iii and iv; G (i); G ii; H (i) and K (i).

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503 SARUM. Institutio Sacra Baptizandi Matrimonium celebrandi &. ad Usum Ecclesiæ Sarisburiensis: *olive morocco, in compartments, gilt edges* 4*to.* *Duaci, Laur. Kellam,* 1604

Rich French binding of the commencement of the XVIIth Century, with full gilding on the sides. The book, which contains the words used to constitute husband and wife *in English*, is rare. See *Libri's* INEDITED MONUMENTS. See also No. 284 in the present Catalogue.

504 SCALIGERI (Iul. Cæsaris) de Causis linguæ Latinæ *red morocco, filleted, gilt edges, with Arms on sides* 8*vo.* *Apud Petrum Santandreanum,* 1580

De Thou's copy, with his escutcheon, in perfect preservation.

505 SCALIGERI (Iul. Cæsaris) Poetices libri septem *olive morocco, gilt edges, (ancient binding)* 8*vo.* *Apud Petrum Santandreanum,* 1581

De Thou's magnificent copy, with his arms on the sides.

506 SCEUE (Maurice) Delie Object de le plus haulte Vertu *woodcuts, brown morocco, filleted, gilt edges* 16*mo.* *Paris, Nicolaus du Chemin,* 1564

Pretty copy. M. Brunet asserts that this edition "contains 126 numbered leaves, besides 15 unnumbered for the order of the cuts and the table of dizains." The unnumbered leaves are not 15, but only 14, two belonging to sheet q, and 12 forming sheet r, which is the last. This copy is quite complete.

507 SEBON (R.) La Théologie Naturelle, traducte par Michel Montaigne *vellum, gilt edges* 8*vo.* *Paris, G. Chaudière,* 1581

Very beautiful French binding of the XVIth Century, in vellum, covered with gilding on the sides and back, having the initials M.B. stamped on sides. See *Libri's* INEDITED MONUMENTS.

508 SENECÆ (L. & M.) Tragœdiæ *morocco, by F. Bedford* 24*mo.* *Amstelodami, apud Dan. Elsevirium,* 1678

A totally uncut copy, of which the leaves even have not been separated by the knife.

509 SERLIO (Sebastiano), Antichità di Roma, etc. *morocco, in imitation of Mosaic in different colours, gilt edges* *folio.* *Venetia, Francesco Marcolini,* 1544

Italian binding of the XVIth Century, exhibiting colours of extraordinary richness. See, on the subject, *Libri's* INEDITED MONUMENTS.

510 SVRIANO (Frate Francesco) Itinerario de Hierusalem **black letter,** *citron morocco, filleted, gilt edges, by F. Bedford* 8*vo.* *Venetia, Fr. Bindoni,* 1524

Fine copy of a very curious volume containing 144 numbered leaves, which

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Brunet does not seem to have known. It is a precious work for the history of the Manners and Geography of the East. The chapter entitled, "Les Sarazins font toutes choses à l'opposé des chrétiens," is very singular.

511 SIXTUS IV. Regule ordinationes & cōstitutiōes Cancellerie, etc.
9 leaves, with 35 lines to a full page, without numerals, catchwords, or signatures, in round letters
4to. (Romæ) in Cācellaria apostolica die Martis XXVII mēsis August. Anno d. Mccccclxxi.

"A Tract described in the *Bibliotheca Spenceriana*, Vol. III. p. 488, where it is given as the first edition of the Taxes of the Roman Chancery, and as one of the rarest works in existence."—BRUNET. It is, indeed, the first edition of the notorious *Taxæ Cancellariæ* (the Book of Rates to be paid to the Roman Exchequer for the absolution of various crimes, including the most abominable sins), the existence of which has often been strenuously denied by those interested in concealing the fact of such an infamous book having been issued by authority. This copy, with rough leaves, is in perfect preservation.

512 SOLINUS de Mirabilibus Mundi. MANUSCRIPT OF THE XVTH CENTURY ON VELLUM
russia 8*vo.* SÆC. XV.

Pretty Manuscript, written on very pure vellum, with the date of 1455. It is the so-called first sketch of the Work.

513 SPICILEGIUM Linguæ Græcæ (Collectore E. Grant, Scholæ Westmonasteriensis Moderatore)
veau fauve, in compartments, gilt gauffré edges
4to. Londini, in ædibus Henric. Binemani, 1575

Rich English binding of the XVIth Century, in perfect condition. The dedication copy to William Cecil, Lord Burleigh, Lord High Treasurer of England, with his Device stamped in gold on the sides. See *Libri's* INEDITED MONUMENTS.

514 STANZE di Diversi Autori Toscani
olive morocco, in compartments, gilt edges
12*mo. Venetia, F. e. B. Giunti,* 1579

Elegant French binding of the XVIth Century, in the Grolier style. This copy belonged to Flaminio de Birague, and has his name on sides. The first poetical works of this amateur of fine bindings, appeared, as is well known, at Paris, all in 1585. Subsequently it belonged to H. Stephanus des Fosses and J. Ballesdens, and has both their autographs. See *Libri's* INEDITED MONUMENTS.

515 STATII (Papinii Surculi) Thebais. MANUSCRIPT, ON VELLUM, OF THE IXTH CENTURY
russia, gilt edges *folio (nearly Agenda shape).* SÆC. IX.

VERY BEAUTIFUL MANUSCRIPT in long lines, perfectly written in the minion letter, termed, in the *Paléographie* of M. Silvestre, Lombardic. The writing

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of this Manuscript perfectly resembles that of the Fragments of S. Isidore (MS. of the IXth Century, No. 2326 of the Royal (Imperial) Library at Paris), of which a facsimile is to be seen in the *Paléographie* of M. Silvestre. This Manuscript is ornamented with large Initial Letters, and has some marginal notes. The text is excellent, and therein is to be found (see, for instance, folios 46, 80, 117) a peculiarity which the historian of Music during the Middle Ages has pointed out as an excessive rarity, namely, that when one of the persons brought into the scene by the poet is supposed to elevate his voice, the verses which are to be pronounced with due emphasis are marked with the musical notes termed *neumes*, as if the party were singing.

The volume consists of 124 leaves; but the first ten folios and the last are evidently more modern than the rest of the Manuscript, the imitation being excellent, but still a palpable imitation. It is clear, however, from certain inscriptions to be found on the last leaf of the Poem and on the blank that follows it, that these imitated portions must have existed for more than two centuries (before 1652). See *Libri's* INEDITED MONUMENTS.

516 STATII (Papinii) Sylvæ cum commentario Domitii Calderini, etc.
vellum. 4*to.* *Romæ, ad Ædes Maximorum, Arnoldus Pannartz,* 1475

Most beautiful copy of "a very rare volume . . sold for £14 3*s.* 6*d.* Pinelli."—BRUNET.

517 STRABONIS Geographia: *red morocco, filleted, gilt edges*
folio. *Venetiis, Vindelinus de Spira,* 1472

Very fine copy (with large margins) of an edition called by M. Brunet "precious." It is one of the most beautiful of the volumes printed by Vindelin de Spira. The volume consists of 218 leaves, of which the first is blank. The "Manuel" announces only 217 leaves.

518 SVETONII (C.) XII Cæsares
brown morocco, in compartments, gilt edges
12*mo.* *Lugduni, apud Seb. Gryphium,* 1548

A pretty French binding of the XVIth Century, gilt in full in a very singular style. It will be found figured in *Libri's* INEDITED MONUMENTS.

519 SVETONIUS (C. Tr.)
blue morocco, filleted, gilt edges, (*old binding*)
12*mo.* *Parisiis, Typ. Regia,* 1644

Count Hoym's copy, ruled, with his Arms, in perfect preservation. At the commencement is the following autograph note of the celebrated H. Walpole:—"H. Walpole ex dono Ricardi Ellys Equitis Baronetti amici mei delectissimi (*sic*) 29 Augusti, 1738."

520 SVETONIO, Le Vite de Dodici Cesari, tradotte P. L. del Rosso
olive morocco, in compartments, gilt gauffré edges
8*vo.* *Vinegia, H. Calepino,* 1550

Beautiful French binding of the XVIth Century, in the Grolier style. Amongst the ornaments on the sides is a bird, found on several fine bindings of the XVIth Century. See *Libri's* INEDITED MONUMENTS.

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521 SUETONIUS de Grammaticis

red morocco, filleted, gilt edges, by F. Bedford 4*to.* (*Absque nota*)

This edition in 16 leaves (of which the last is blank), in long lines, is considered the first of this work. According to Audiffredi it must have been printed at Rome about 1475, by Schurenner de Bopardia. The title above given is found at the heading of the reverse of the first leaf. The title given by M. Brunet is a coined one. This copy, with rough leaves, is very fine. The reverse of folio 11 and the recto of folio 12 are blank.

522 TABOUROT (Etienne) les Bigarrures: *fine copy, ruled blue morocco, in compartments, gilt edges*

12*mo.* *Paris, Richer,* 1583

Charming French binding of the XVIIth Century, covered with gold tooling. This copy is in perfect condition, and bears the Cyphers of Louis XIII and of Anne of Austria. See *Libri's* INEDITED MONUMENTS.

523 TACITI (Cornelii) Opera

DEDICATION COPY, *red morocco, in compartments, gilt gauffré edges*

8*vo.* *Lugduni, Seb. Gryphius,* 1542

Beautiful French binding of the XVIth Century, in morocco, in compartments of different colours. From the library of the celebrated Cardinal de Tournon, with his Arms painted on the sides. See *Libri's* INEDITED MONUMENTS.

524 TEMPO (Antonius de) de Ritimis vulgaribus videlicet de Sonetis, de Balatis . . . de Servetēsiis, etc.

brown morocco, filleted, gilt edges, by F. Bedford

8*vo.* *Venetiis, per Simonē de Luere,* 1509

Charming copy, with rough leaves. "This work, now become very rare, was the first composed on Italian Poetry."—BRUNET. It was written in 1332 by the author, who was a judge and citizen at Padua. It contains examples of the strangest compositions imaginable. Amongst the many pieces of poetry cited by the author there is at p. 16 a Sonnet, half Italian, half *old French.* In mentioning the Madrigal, the author says that this word is derived from *mandrial,* and that this composition, which ought to be sung, should retain some of its rude and pastoral origin, which proves that the modern Madrigal has been much changed in its route. An unknown commentator has added several quotations from Dante and Boccaccio. This small Treatise of Tempo is well worthy of being reprinted.

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FOURTH DAY'S SALE,

TUESDAY, JULY 29, 1862.

LOT 525

TERZE rime del Molza, del Varchi, del Dolce, et d' altri
blue morocco, dentelle borders, gilt edges
8*vo.* (*Venetia*) *Curtio Navo*, 1539

A collection of very free pieces, of which Brunet only knew later editions. Indeed, mentioning the *Opere del Bernia*, &c. published by C. Navo in 1538, he adds, "but it does not appear that he (C. Navo) has printed the *Terze Rime del Molza*, &c. which form the last part of the edition of 1542."

526 TESTAMENT (Le Nouveau). "Les choses contenues en ceste partie du Nouveau Testament:" 4 parts in 1 vol.
black letter, *woodcuts, red morocco, gilt edges, by Padeloup*
8*vo.* *Imprimé à Basle, l'an* 1525

Fine copy of this "very rare edition of Le Fevre d'Estaple's Translation."—BRUNET. This volume is strictly conformable to the description given of it by M. Brunet, except that the *Epistres Sainct Pol* follow immediately after the Evangelists (as is indicated to be their place on reverse of title-page), and not after Acts of the Apostles, as Brunet supposed; no doubt, having inspected a copy where the different parts had been transposed by the binder. The 20 large woodcuts to the Apocalypse are very curious.

527 TEWRDANNCKH. The History of the Adventurous Deeds and Perillous Actions of the Valiant and Famous Hero and Knight, Tewrdannckh (a Metrical Romance in German).
FIRST AND BEST EDITION. WITH 118 BEAUTIFUL ENGRAVINGS ON WOOD, *by Hans Scheufelein, Jost von Negker, and other eminent artists, richly illuminated*
pigskin, with metal ornaments and clasps, (*ancient binding*)
folio. Nürnberg, 1517

MAGNIFICENT COPY, PRINTED ON VELLUM, AND QUITE COMPLETE, OF THIS FAMOUS METRICAL ROMANCE, *written, at the instigation of the Emperor Maximilian, by Melchior Pfinzing, he conveying in rhyme the ideas suggested by the monarch himself, who, in fact, under the assumed name of Tewrdannckh, has related*

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his own adventures in obtaining for his consort the rich and beautiful Mary of Burgundy.

This copy, containing the KEY, which is almost invariably deficient in those printed on vellum, is the largest we have ever seen, being upwards of 14 inches in height. It was executed, as well as the splendid binding which covers it, specially for William von Rosemberg, of whom a large equestrian portrait embellishes the title-page, having his coat of arms emblazoned in colours on the reverse. To obtain the necessary space for the insertion of this large portrait, the printer has been necessitated (as was the usual custom in those days for chosen copies), to compose a special title-page. Although executed with the greatest splendour, this copy, in which the cuts are illuminated with the greatest delicacy, had from the commencement 6 leaves in manuscript, executed at the time in a capital facsimile, instead of the original ones, which had probably been defaced in working off by the pressman. A fortunate circumstance, however, the discovery of another incomplete copy on vellum, has enabled the owner to render this beautiful work QUITE PERFECT. In its present state, therefore, it is one of the finest books in existence.

528 THEODORETI Episcopi Cyri in Nestorium Epistolæ, Græce. MANUSCRIPT OF THE XVITH CENTURY, (205 *leaves*)
red morocco, dentelle borders, gilt edges 8*vo.* SÆC. XVI.

A very beautiful Manuscript, ornamented with a charming border, executed for Cardinal Alexander Farnese, the great patron of artists, and especially of Giulio Clovio. The arms and name of this famous Cardinal, admirably executed, are displayed in gold and colours on the first page.

529 THEODORETUS de Providentia, Græce et Latine
red morocco, in compartments, gilt edges
8*vo.* *Parisiis, Fr. Pelicanus,* 1630

French binding of the XVIIth Century, with full gilding and in perfect condition, from the library of Louis XIII, King of France. See *Libri's* INEDITED MONUMENTS.

530 THERAMO (Jacobi de) Processus judiciarius Belial intitulatus de latino in vulgarem mirifice translatus (in German): *woodcuts*
folio. *Augspurg, ereis* (sic) *figuris Johannes Bämler perfecit,* 1473

Very fine copy of a work famous for its oddity, being a long trial, with all the legal forms of the time, of an action brought by the Devil against Jesus Christ, Moses being Christ's attorney, and Belial acting in the like capacity for Hell. It is filled with large engravings on wood, which are very curious. The volume, printed in singular characters, comprises 98 leaves.

531 THOMÆ (S.) de Aquino secunda secundæ
black letter, *in double columns, half bound*
folio. *Moguntiæ, Petrus Schöffher,* 1467

A magnificent copy, with rough leaves, of one of the earliest books with a date.

532 THOMÆ de Aquino tractatus de Humanitate Christi
morocco, super extra, filleted, gilt edges, by F. Bedford
4*to.* *Leydis, Heynric. Heynrici,* 1484

A well-preserved copy, with rough leaves, of one of the first books published

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at Leyden, where a printing-office was established, in 1483, by this same H. Heynrici, who printed this "Tractatus," which is not mentioned either in the "Manuel" of M. Brunet or in the "Repertorium" of Hain. The date is on the second leaf of sheet N, and the pretty mark of the printer is to be seen on the fifth leaf of the same sheet. The last leaf is blank, and probably another blank leaf is deficient at the commencement. The signatures (from a to n) are very singular, as only the first and third of each sheet are marked, for example, as follows: b i, b 3; c i, c 3; &c.

533 THUANI FLORES. Crambe. Ion, sive Viola, Lilium, *fine portrait, Lutetiæ, R. Stephani,* 1609—Phlogis—Terpsinoe—Sparte, Hylactis, Scorpius, *ib.* 1612—Ad. Cl. V. Jacobum Augustum Thuanum Epistola, (S. L. et A.)—Elégie au même, *Manuscript*—Inscription qui se voie aux Cordeliers à l'occasion d'un Incendie en 1593, (S. L. et A.)—Avertissement de Jean Baptiste Gallus sur l'histoire de M. de Thou—Sentence de Monsieur le Prevost de Paris contre un Libelle diffamatoire intitulé, in Jacobi Augusti Thuani Historiarum libros Notationes, Auctore Jo. Baptista Gallo, *in Latin and French; Paris, P. Durand,* .614—Jac. Aug. Thuani Testamentum (S. L. et A.) —Epitaphe du même par Louis Servin—Larmes au Tombeau de Jac. Aug. de Thou—Grotii (Hugonis) Silva *Lutetiæ, R. Stephani,* 1621—Cuiacii (Jacobi) Oratio in Funere Gasparis Chastrei Nancaei, *Oliva Roberti Stephani* 1610, *etc.* in 1 vol. *vellum* *folio*

A collection of small pieces and single leaves relative to the celebrated J. A. Thuanus, the historian, of which at the present day it would be difficult to find a second copy. This collection was formed by the brothers Sainte Marthe, contemporaries of De Thou, famous for their learning, who have written their names several times in the course of the volume.

534 TODTENTANZ: *woodcuts, half bound*
folio. Augspurg, Jobst Denecker Formschneyder, 1544

"A rare and curious volume, with 42 very fine wood-engravings."—BRUNET. Fine copy of this scarcely-known edition of the "Dance of Death," in German. See col. 251 of the third volume of the "Manuel" (edition of 1860), a very interesting article on the "Dance of Death," attributed to the celebrated Holbein, and which has 41 plates, similar to those in the edition of of the Todtentantz here announced.

535 THOMASII (Michaelis) Disputationes
olive morocco, in compartments, gauffré edges,
4to. Romæ, Aldus, 1562

Magnificent Italian binding of the XVIth Century. This copy, in perfect preservation, belonged to *Hercole Estense,* and has his name and verses in his praise on the sides, which are richly gilt in perfect taste. According to a note at the commencement, this book, of which Renouard has pointed out the rarity, is said to be on Large Paper. See *Libri's* INEDITED MONUMENTS.

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536 TOMBEAU (Le) de Marguerite de Valois, Royne de Navarre: *woodcut portrait*
vellum. 8*vo.* *Paris, Michel Ferzendat, & Robert Granlon,* 1551

Very fine copy, in its primitive cover, "of a curious book, copies of which are uncommon."—BRUNET. As is well known, the three sisters (herein termed Princesses) the Ladies Anne, Margaret, and Jane Seymour (belonging to the great English family of that name), wrote a series of Latin Distichs on the death of Margaret of Valois, Queen of Navarre, so celebrated by her "Heptameron" and the great protection she afforded to men of letters. These verses are republished in this volume, where also they will be found translated into Greek by J. Dorat (in Latin, Auratus, whose true family name appears to have been Dinemandy), and into Italian by a poet who certes (it will be perceived at once by his verses) was no Italian, and who is designated by his initials I. P. D. M. They are also translated into French by different poets, such as Nicolas Denizot (Comte d'Alsinois), I. A. de Baif, a lady designated "Demoiselle A. D. L." &c. &c. Besides these different translations, the volume contains a large number of pieces, in verse, in praise of Queen Margaret and the three sisters the Ladies Seymour, by Ronsard, J. Morel, P. des Mireurs, G. Bougnier, &c. &c.

This scarcely-known volume, the present copy of which has the autograph signature of the celebrated poet Melin de Sainct Gelais, has never been reprinted. Relative to Count d'Alsinois, see also *Music.*

537 TRACTATUS VARII. (Scilicet.) Tractatus de Missa.—Miracula quæ sunt in Insula Britanniæ.—Expositio misse versifice composita.—Miracula quædam.—De Natura animalium.—Apocalypsis Johīs Aplī.—Historia Magni regis Alexandri.—Carmen de Aleatro.—De pulsibus venarum cognitio.—Marbodi carmen de lapidibus ("Evax rex Arabum legitur scripsisse Neroni").—Epistolæ due quas Evax misit Tiberio.—"Incipit lapidarius Evacis regis Arabie quem misit Neroni imperatori, per *francigenam linguam scriptum.*"—Ordo orbis conditi.—De temporibus quædam. MANUSCRIPT, ON VELLUM, *of the XIth or XIIth Century, bound in russia, enclosed in a case*
square 4*to.* SÆC. xi—xii.

A collection of curious pieces, very well written (in different hands) at the end of the XIth or beginning of the XIIth Century. For the history of the Liturgy, as well as for that of Natural History and of the Calendar, this Manuscript is very important. The *Miracula in Insula Britanniæ* present a peculiar interest for Englishmen. Perhaps the most important is the translation, *en vieille Prose française*, of the Treatise of Marbodius on Stones. M. Brunet mentions a translation, *in verse*, which has sometimes been attributed to Brunetto Latini; but this version *in prose* is far older, and in all probability was made in ENGLAND, where certainly this collection was written, as the following passages, copied exactly, will afford a convincing proof—"Achates est issi appelee par une ewe ki curt par sizilie. Ki altre si ad num . . . . Un altre maniere est une encore Ki ad odur de mirre q̄nt lom le art. Un altre iad Ki at sanguines," &c.

538 TRACTATUS VARII. MANUSCRIPT, ON VELLUM, *in different hand-*

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writings, partly of the XIth and partly of the XIIth Century, marbled calf, dentellé, gilt edges SÆC. xi—xii.

This Manuscript is especially very interesting as containing the *Declamationes* of Quintilian, which run from page 107 to 137, on which stands, *Explicit liber Quintiliani Causidici.* The rarity of ancient manuscripts of Quintilian is too well known to require any comment. In a modern Index prefixed, the word *Causidici* is blundered thus—*de causi die* (*sic*). This volume contains besides, divers *Orationes* and *Meditationes;* some ancient Music; *Vita Sci Laurentii* (metrice); *S. Augustini Epigrammata*, &c. &c.

539 TREMELLII (Imm.) in Hoseam Interpretatio et Enarratio

olive morocco, in compartments, gilt edges

8*vo.* *Excudebat Nic. Barbirius,* etc. 1563

Elegant German binding of the XVIth Century. This copy, ruled, in perfect condition, belonged to Frederick III, Duke of Bavaria, and has his arms and motto on sides. It is one of the prettiest German bindings we have ever seen. It has all the elegance of the most beautiful French and Italian bindings of the XVIth Century, owing, no doubt, to the Sovereign of Bavaria at this period having formed not only a workshop of his own, but, in fact, a real Academy of Binding, directed by the most celebrated artists and distinguished scholars. See *Libri's* INEDITED MONUMENTS.

540 TRISSINO (G.) Italia Liberata

morocco, in compartments, gilt gauffré edges

8*vo.* *Roma, Dorici,* 1547

Rich Italian binding of the XVIth Century, in the Grolier style. It is the first volume of the work. See *Libri's* INEDITED MONUMENTS.

541 TRISTAN. Roman de Tristan du Leonois. MANUSCRIPT OF THE COMMENCEMENT OF THE XIVTH CENTURY ON VELLUM, WITH MINIATURES

brown morocco, in compartments, with blind tooling

folio. SÆC. xiv.

In order that the importance of this Manuscript may be justly estimated, we do not think we can do better than to give a translation of the excellent description of it as given by M. Paulin Paris, a Member of the Institute of France, who is an authority in such matters, and whose name is known and honoured wherever ancient French literature is studied. We take the description itself from a catalogue of M. Techener, where this Manuscript was priced 2,400 francs (£96):—

"This precious Manuscript is a folio of 127 leaves, in double columns, executed in the first years of the XIVth Century, on skins of vellum, the rudeness whereof seems at once to betray a Western origin. The writing is fine; but the ink has faded on several leaves, amongst others on the last, so as to render, at the present time, the reading somewhat difficult. Miniatures decorate the bottom of a large number of pages, and would all of them now be of the greatest interest had the colours, and sometimes even the lines of them, been better preserved. Such however as they are, the military costumes, and even the manners of those remote days, may be studied therein. For instance, it is interesting to see, at folio 19, Tristan

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standing up to the knees in a sort of bucking-tub, which serves him as a bath, surrounded by three persons, one of whom is no less than the Queen of Ireland. This miniature answers to the part of the text which follows :— 'Un jor avint que Tristan se bagnoit en une des chambres la Roïne. Et sachiés que à lui servir estoit venue la roïne meismes, et Yseut sa fille et maintes autres damoiselles qui demenoient joie et feste grant, por l'amor de Tristan. Là où elles estoient devant Tristan por lui servir, uns vallés qi parens estoit la roïne qi aloit regardant çà et là trove de sus un lit l'espée Tristan, celle meismes dont il avoit ocis le Morhout . . . .' Every one knows the rest, and how the good queen, on recognizing the sword which had cut off the head of her brother, wished to profit by the occasion by decapitating the good knight; which ought to convince us once for all of the danger we are exposed to in stripping before ladies.

"These Miniatures, however rude in the drawing, still reveal a certain skill in design. Most of the horses are blameless, of good and lively paces. The knights bear themselves well, and fall still better under the stroke of the lance or the sword they receive. The coats of arms marked on the shields and on the coats of mail readily distinguish those who bear them, whilst the vizor is let down. These coats of arms, if it be permitted to say so in a like matter, are more *authentic*, more ancient than most of those bestowed in the following century on the Knights of the Round Table. Our ancestors of the XIVth Century, who seem to have put a peculiar value on all the ancient legends of Brittany, and who lured themselves on with the chimerical hope of continuing all these imaginary prowesses, did not doubt of the usage of coats of arms having been established ever since the time of the Knights of the Round Table; and they having found such used by them, afterwards borrowed them as from the public domain, as well as the names of the heroes, for themselves, as so many baptismal affixes. It is thus that the names of Agenor, Hector, Brandelis, Palamedes, Perceval, Lamoral, Meliadus, Tristan, and so many others, may still be traced amongst the ancient chivalrous families. But these primitive romances offer, above all, an almost inexhaustible source of charming recitals of adventures ingeniously traced out and quaintly told. Perchance, some day, French poesy, at present somewhat worn out, will seek therein (as Tennyson has done so happily in England) the means of reviving herself in those living sources which France has already opened to the world.

"The Romance of 'Tristan' is not herein complete, although the volume is perfect, with the exception of a few of the concluding words on the last leaf, which has been taken away. The copier has not collected in this volume all that is to be found at present. After having recounted, in a better manner and in a more attractive fashion than it occupies in the Black Letter editions of the XVth Century, the first part of the history, he suppresses the parasite episodes, at a later period appended to the original legend, to pass at once to the last circumstances of the hero's death. In this last episode he has followed the best text, 'la leçon inédite.' Tristan dies not far from Yseult, in consequence of a wound received from an unknown hand; he is struck by King Mark, in the chamber of Yseult, at the moment when he is listening to the queen's singing, accompanying herself on the harp, a lay of his own composition :—'Un jour estoit Tristan entrés en la chambre la roïne, la roïne harpoit et disoit un lai qu'il avoit fait. Andrés l'entent, si le vait conter au roy Marc, et li rois Marc se travaille tant qu'il feri Tristan d'un glaive envenimé. . . . .' The beautiful recital of the death of Tristan, as it is found herein, can be read in the

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work entitled, 'Les Manuscrits Français de la Bibliothèque du Roi,' (tomes I and III.) It only remains for me to say, that manuscript copies of 'Tristan' are no longer to be found, except in our great Imperial Library, in that of the Arsenal, and in some rare public *dépôts* of Germany, England, and Italy. In point of view, for the study of the most ancient monuments of the French language and literature, the volume now before me appears to present a valuable interest." "PAULIN PARIS."

542 TRIVULTIO (Geronimo) il Brancaleone . . . favola . . . scritta già da Latrobio filosofo
red morocco, gilt edges, by F. Bedford
8*vo.* *Venetia, Gio. e Var. Varischi,* 1617

A collection of curious *Novelle*, in the style of the "Calila wa Dimna," which ought to form part of a collection of *Novelieri Italiani.* The book is rare and almost unknown. Gamba, who has cited it from hearsay in his "Novelle Italiane," certainly never saw it, otherwise he would have known that the author was called Trivultio (this name is on the title-page), and that, instead of having any connection with the name of the author, the term Brancaleone is the name adopted by the Ass (Asino), who is the hero of the book, after he had put the lion to flight.

543 TROYES (Roman de) "Cestue liure paroule dou siege & de la destrucion de Troie. Et porquoi Troie fu destruce & issilliee." MANUSCRIPT OF THE XIII—XIVTH CENTURY ON VELLUM, *in double columns, with* MINIATURES
folio. SÆC. xiii—xiv.

A very important Manuscript for the history of the French language. It is well written, with the rubrics in red, and having large capital letters in different colours. The language is rude and very ancient, but the numerous Miniatures are still ruder and more singular.

544 TURCI. Tractatus De Ritu et Moribus Turcorum (*sic*)
black letter, *brown morocco*
4*to.* (*Absque ulla nota, sed circa* 1480)

A work filled with interesting observations, and in which are to be found printed, probably for the first time, pieces in the Turkish language. The author says that he was conducted into slavery by the Turks in 1436, when between 15 and 16 years old, that he remained a slave 22 years, and that he relates what he saw. M. Brunet has not mentioned the work of which Hain describes this edition, under No. 15674 in his "Repertorium." Hain assigns 51 leaves to the volume, which has, however, 52, the last being blank.

545 TYPOGRAPHY. Ferandi (Thomasii) Oratio in Nuptiis Illustris Mantuani Marchionis: black letter, (S. L. et A.)—Romani (Jacobi) Pro Patria ad illustrissimum Nicolaum Tronum Ducem Venetum, Congratulatio, *uncut, Impressum per Florentinum de Argentina,* 1472—Cāpani (Jo. Ant.) Oratio ad exhortādos p̄ncipes Germanos . . . . & de laudib. eorū Legato existen̄ Rmo dn̄o Car. Senen̄ MCCCCLXXI: black letter, *uncut* (S. L. et A.)—De Septem horis Canonicis Reverenter & fruc-

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tuose in ecclesia legendis, aut decantandis: **black letter,** *uncut,* (S. L. et A.)—Copia bulle seu sententie diffinitive sacri generalis concilii Basiliensis uniūsalem ecclesiam representantis de sanctissima cōcepcione gloriosissę dei genitricis virginis Marie ab originali peccato: **black letter,** (*Colon. Guldenschaff*)—Aristotelis liber de Moribus ad eudemiū per Leonardū aretinū de Greco in Latinū tūslatus: **black letter,** *green morocco, gilt edges, Ulr. Zell,* 1470—Tractatus de successionibus: **black letter,** *green morocco, gilt edges, Ulr. Zell,* (S. A.)—Speculum Peccatoris: **black letter,** (S. L. et A.)—Libellus de regimēe rusticor q etiā valde utilis est curatis, capellanis, drossatis, schultetis ac aliis officiariis, (*Impressum per Bartholomeum de Unckel, circa* 1474)—Aurelii episcopi Martorensis Oratio in funere Laurētii Medices Neapoli habita, (S. L. et A. sed 1492)—Barbari (Hermolai) Oratio, *Brugis,* 1486—Pastorale Gregorii Pape ad Johānē Archiepm Ravēnēsē: **black letter,** *calf,* (S. L. et A.)—Sermo Beati Augustini: **black letter,** (S. L. et A. *sed circa* 1470): 13 vols. 4*to.*

A collection of interesting specimens of Typography. All those which have no date have been printed about 1470, and for this reason are here united under the head of "Typography," as serving to illustrate the history of that art. Several of them are remarkable on different accounts, either for the shape of the types, or for their initial letters, or for their paper-marks, &c. Some of them have remained totally unknown to all the bibliographers, Hain at their head, who have devoted themselves to editions of the XVth Century. The "Oratio Th. Ferandi" (*sic*), is cited by Brunet, and belongs to the collection, so precious and so difficult to form, of editions by this printer. The *Congratulatio,* addressed by J. Romanus to Nicholas Tron, Doge of Venice, was, according to every probability, printed in Venice itself, judging from the circumstance. This piece offers, if not a proof, at least a very probable conjecture on the subject of the establishment at Venice of this Florentinus, a printer remarkable for the elegance of his type as well as for the rarity of his editions; a printer who has caused considerable inquiry, and whose domicile no one, not even Hain, has hitherto been able to discover.

546 UBERTI (Fatio degli) il Dittamondo
russia, filleted, gilt edges
folio. Vicentia, Leonardo da Basilea, 1474

Very fine copy of "a very rare book."—BRUNET. The titles are printed in gold, and this is probably one of the earliest known specimens of printing in letters of gold. In this poem, written in the age of Dante, are to be found printed for the first time pieces of poetry in modern Greek, Provençal, and Limousin. There are also verses in French, which are amongst the first printed in that language. In this poem is to be found a poetical description of England, which is undoubtedly the first ever printed.

547 "Vȝ Raymūdo und andern büchern," etc. that is Precepts drawn from Raymond and others how to maintain a house, &c. (in

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ancient German): **black letter,** 7 *leaves, with* 22 *lines to a full page* 4*to.* (*Absque ulla nota*)

A small popular Chap-book, and extremely curious, printed in a very irregular fashion in large very rude type, undoubtedly running back to the early ages of printing. We have never seen anything more coarsely printed. The book finishes with seven lines on the verso of the seventh leaf. The first leaf, of which the recto is blank, contains on the reverse a very primitive woodcut in three compartments, occupying the entire page. In the first, at top, is to be seen a priest marrying a young couple, and in the last the husband and wife are in their kitchen surrounded by the instruments of housewifery, and both occupied, the wife in spinning and the husband in winding, or, to speak more correctly, in making a skein with an instrument still used by countrymen in Tuscany, and there called a *Naspo*. The Precepts, which take the form of colloquial sentences, are very curious; as, for example, "I am willing to marry a young maiden.—Perhaps she will do as you wish.—I would marry a widow.—Do as she wills.—I wish to marry a woman who has already had two husbands.—In that case abandon to her all authority.

548 VALERII Maximi dictorum factorumque Memorabilium Libri IX. *red morocco, with small tooling* (*à petits fers*), *gilt edges,* (*ancient binding*) 12*mo. Roterdami, Arn. Leers,* 1662

Pretty Italian binding of the XVIIth Century, the sides and back covered with gold tooling, having the Arms of the Roman Family of Pamphili as centre ornaments, in perfect preservation.

549 VALERIUS Maximus: *morocco, by F. Bedford* 24*mo. Amstelodami, juxta Exemplar* ELZEVIRIORUM (*sic*), 1690

An uncut copy, of which the leaves have never been separated with the knife. For the sake of a curious fraud the word ELZEVIRIORUM is printed in Italic capitals, and the word *juxta* as well as the date are so microscopic as to be almost illegible.

550 VALTURII (Robert) de Re Militari libri XII ad Sigismundum Pandulfum Malatestam. MANUSCRIPT OF THE XVTH CENTURY ON VELLUM, WITH MINIATURES *vellum* *folio.* SÆC. XV.

MAGNIFICENT MANUSCRIPT, ornamented with rich borders to the commencements of all the books, and having the initial letters very delicately painted in gold and colours. It contains a very large number of beautiful coloured designs of machines of war, warriors, and of all things generally appertaining to military art. Several of these designs represent inventions which one would hardly expect to find in a manuscript of the XVth Century. In this number there is a diving-dress, and (what is much more curious and of actual interest) a tower with a swivel-gun, and even a species of *revolver cannon.* (See folios 217 and 218 of the MS.) In it are also boats formed of several compartments, independent of each other, tubular-bridges, &c. &c. The editions of Valturius, in which it has been attempted to give outlines of the machines painted in this volume, give not the slightest

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idea of the magnificent miniatures with which the volume is filled. The first leaves of the volume are slightly discoloured, but all the rest are of remarkable whiteness and purity.

551 VEGETIVS (Fl. Ren.) de Re Militari Libri XII: *red morocco, in compartments, gilt edges* 4*to. Antuerpiæ, Christ. Plantinus,* 1585

French binding, richly gilt, with small tooling (*à petits fers*), bearing the date of 1609.

552 VERGILLE. La vie: les ditz et merueilles de Vergille. Quil fist luy estant en Romme. Nouvellement imprimée **black letter,** 20 *leaves with* 24 *lines to a page, red morocco, gilt edges, by Bauzonnet*

8*vo. Lyon en la maison de feu Barnabe Chaussard, s.d.*

Charming binding, *à la Rose*, of a small book which, if not to be attached to Romances of Chivalry, at least may be placed amongst Romances of Magic, such as the "History of Merlin," &c. In this the author of the "Æneid" is represented as a Magician who, deceived, like Merlin, by a woman with whom he is smitten, revenges himself by extinguishing all the fires in Rome, and by compelling this same lady (the daughter of the Emperor) to re-light these fires by means the most extraordinary and most scandalous to relate. Even to this day the people of Naples are just as disposed to credit the marvels of Virgil as they are the miracle of Saint Januarius.

This copy is very beautiful, and is the one which sold for 300 francs in the Solar sale. See *Faitz de Virgile* in the "Manuel."

553 VERGILII (Polydori) Adagiorum opus *olive morocco, in compartments, gilt edges* 8*vo. Basiliæ,* 1541

A charming Italian binding of the XVIth Century, in perfect preservation. The back (which is old) is partly gilt and partly *gauffré*.

554 VESCONTE (Gasparo) De Paulo e Daria amanti, (Poema) *russia, filleted, gilt edges*

4*to. Impresso per . . . Ph. Mantegatio . . . in la excellētissima Citade* (*sic*) *de Milano . . .* 1495

This copy, having some repairs, is conformable to the description given of it by M. Brunet, except in regard to some typographical errors, allusion to which is made, in the title above given, by the word (*sic*).

555 VIATOR (Jean Pelegrin dit) de Artificiali p̄spectiva **black letter,** *with engravings on wood*

folio. Tulli, opera petri iacobi pb'ri, 1509

This work (which is the first known Treatise on Perspective) is "remarkable for the fine engravings on wood with which it is adorned."—BRUNET. It is written in Latin and in French verse, and M. Brunet also remarks that this edition of 1509 is more complete than the first of 1505. The book is so rare and so important that it has been reproduced in facsimile (consisting of 100 copies) by the Pilinsky process for Mr. Tross, a skilful German bookseller established in Paris. The author has been in France the object of interesting biographical researches by M. de Montaglon, whilst a cele-

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brated English scholar, Professor de Morgan, has published, in the *Athenæum*, important researches on the theoretical part of the work, and on the history of Perspective in general.

This copy, which is very fine (the last leaf, however, in facsimile by Harris), bears the autograph signature and numerous annotations of Theodecte Tabourot des Accords, a well-known alchymist of the XVIth Century. At the end of the volume two ancient designs in water-colours are added. M. de Montaglon mentions this very copy in his "Researches on Viator."—See his "*Notice . . . . sur Jean Pelerin*," p. 5.

556 VICTORIUS (Petrus) in Demetrium Phalereum. *Florentiæ, Philippus Juncta*, 1594—Ejusdem Epistolarum Libri X: *Florentiæ, apud Junctas*, 1586: 2 vols. in 1; *portrait, brown calf*
folio

From the library of HENRY, PRINCE OF WALES, son of James I, having on sides the arms of England stamped in gold, and the Feathers, with his motto, "*Ich Dien.*" The book has been rebacked a long time since, and the insignia of the Prince replaced thereon. This interesting volume is a British Museum duplicate, having been sold in 1818.

557 VICTORII (Petri) Variæ Lectiones
calf, in compartments, gilt edges
folio. Florentiæ, Laurentius Torrentinus, 1553

Very beautiful Italian binding of the XVIth Century, in brown calf, from the library of TH. MAIOLI, with his name and device on sides. This copy subsequently belonged to the late Mr. Singer, and sold in his sale for £70, but was returned as having two leaves defective. Since then these two leaves have been supplied from an uncut copy purchased at a public sale. The back also, which had been horridly ill-used by an unskilful binder, has been carefully repaired; and, in its present state, this tome, bound after a very original pattern, may be perhaps placed amongst the most beautiful volumes of Maioli now existing, as will be proved by an examination of the plate representing this binding in *Libri's* INEDITED MONUMENTS.

558 VIRGILII Opera, cum Commentario M. Servii Honorati
red morocco, gilt edges
folio. Venetiis, per Jacobum Rubeum natione Gallicum, 1475

Magnificent copy, with large margins, and quite complete. Sir Mark Sykes's copy sold for £32.

559 VITÆ Sanctorum. MANUSCRIPT, ON VELLUM, *of the XIth Century, with a covering of the same date in gilt metal, ornamented with pieces of rock crystal, polished but not cut, and with ancient enamels* 4*to.* SÆC. xi.

This Manuscript, of a square form, is written in long lines in a very rude small Caroline letter, having the rubrics, &c. in rustic. The central figures and the enamels are of a very ancient character. In the borders are represented fabulous animals in bas-relief. See *Libri's* INEDITED MONUMENTS.

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560 VITE DE' SANTI PADRI : 4*to*. *Ferrariæ, Carnerius,* 1474

"A very rare edition."—BRUNET. "An almost unknown edition."—GAMBA. This copy has very large margins, and has many rough leaves (*témoins*), but several leaves have been very skilfully mended in the margins. This is the first edition of this curious work, which is a *testo di lingua*, and contains a description of the "Purgatory of Saint Patrick." This copy consists of 162 leaves, of which one (the 5th) is blank. M. Brunet, who assigns only 159 leaves to the volume, must have had for inspection only an imperfect copy.

561 VITRUVIO (M. L.) Architettura
morocco, in compartments, worked in gold and silver gilt, gauffré edges *folio. Vinegia,* 1535

Very beautiful Italian binding of the XVIth Century, in brown morocco, gilt *guaffré* edges. This copy belonged to Paolo Giordano Orsini, and has his name and arms on sides. This Orsini, who caused such beautiful specimens of binding to be made, is notorious from having himself strangled his wife, Isabella de' Medici, daughter of the first Grand Duke of Tuscany, whilst pretending to caress her. For facsimile of this binding, see *Libri's* INEDITED MONUMENTS.

562 VOCHABULISTA . . . Questo Sie Uno libro utilissimo a chi se dileta de Intendere Todescho dechiarado in lingua Taliana
red morocco, gilt edges, by Thompson
Venetia, Melchio Sessa, 1513

A very pretty copy of a slightly-known book. It is printed in 4 columns, and contains 24 leaves (with signatures A—F) without any blank. The word *Vochabulista* is on reverse of title-page. M. Brunet in his Article "Vocabolario" mentions a "Vochabuolista . . . which presents the Bolanais (?) Dialect, with the German Translation at the side." We must, however, avow that we have some doubts that a Vocabulary of the Bolognese dialect should have appeared in the first years of the introduction of printing into Bologna, and the citation of M. Brunet serves only to strengthen our doubts in this respect, as the words quoted in the "Manuel" are in Italian and not in the Bolognese dialect. It is very easy for those not familiar with the different dialects of Italy to mistake for a Patois the Italian in which printers, who did not speak a very pure Italian, have committed errors of the press, which reflect the echo of a bad pronunciation. It is the same with Manuscripts; and if led away by appearances, at least half the ancient editions of Petrarch and Dante, and even several Manuscripts of these famous Poets would be considered, printed or written, in the dialect spoken by the printers or copiers. To be convinced one has only to open the magnificent re-impression of the first editions of Dante, due to the renowned patronage of Lord Vernon, and to the care given by M. Panizzi, which has deserved the approval of all the learned.

In this *Vochabulista*, in which are to be found the following words:—"Lo nase, Chorola, El castagnata, El topon, La bedolla, Galgogion, Inchelmare, &c." these might readily be called Venetian-German; but, however, we must persist in deeming them nothing but corrupted Italian.

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563 WILHELM VON ORLIENS getichtet von Ruodolf von Ems. MANUSCRIPT OF THE FIRST PART OF THE XVTH CENTURY, *in wood-binding, with metal bosses* *folio.* SÆC. XV.

A metrical Romance of Chivalry which, on account of the name of the hero (William of Orleans), deserves the attention of Amateurs of ancient French chivalry. The Manuscript is very well written in double columns, and contains 122 leaves. The name of the author (Ruodolf) is found in the first lines, which form an acrostic.

564 WILSON (Thomas) Arte of Rhetorique: black letter, 4*to.* *London, Richard Grafton,* 1553—Wilson (Thomas) Three Orations of Demosthenes: black letter, *London, Henry Denham,* 1570, *brown morocco, filleted, gilt edges, by F. Bedford* 4*to.*

565 WYGALAYS der Ritter mit dem Rade . . . Wigalays, the Knight of the Wheel, a Metrical Romance. MANUSCRIPT, ON PAPER, *written towards the end of the XVth Century* *red morocco, filleted, gilt edges* 4*to.* SÆC. XV.

An excellent Manuscript of this famous metrical Romance of Chivalry, written in the XIIIth Century by Wirnt von Gravenberch. Wigalays was one of the Knights of the Round Table, and his exploits have been ofttimes read in the Chap-books printed in prose for the amusement of the people of Germany. The original Poem, however, remained inedited and almost unknown until Benecke published it at Berlin in 1819. In this Manuscript, very well written in red and black, the number of lines (11,163) are marked by tens on the margin. On the last page is a large coat of arms emblazoned in colours. The fly-leaves are formed of fragments of an ancient Hebrew Manuscript.

566 WYLE (Nicol. von) Translationen black letter, *without pagination, catchwords, or signatures* *folio.* (*Absque nota, sed Esslingæ, Conradus Finer, circa* 1478)

"A very rare edition."—BRUNET. This curious book is a collection of Novels drawn from Æneas Silvius, Boccaccio, Poggius, &c. M. Brunet asserts that the volume comprises 251 leaves (the last being blank), and that it has figures in woodcuts. In reality, however, it, as rightly described by Hain (No. 16,224), contains only 250 printed leaves (without any blank), and has no *figures en bois*, having solely capitals cut in wood without any figure ("*litt. initial. ligno incis.*" says Hain). This copy has *very large margins*, and agrees exactly with the description given by Hain.

567 XYLOGRAPHY. Five large Capitals engraved on Wood and destined to be used occasionally to print the large Initials which at that time were not to be found amongst the moveable types that were cast

The tradition assigned to these Letters is that they have been in use ever since the time of Guttenberg. See *Libri's* INEDITED MONUMENTS.

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568 XYLOGRAPHY. Corum (Andrieu) L'Art de Chyromance **black letter**, *woodcuts, red morocco, filleted, gilt edges, (old binding)* 8*vo.* (*Without place or date*)

Fine copy of an "Edition of the Commencement of the XVIth Century."—BRUNET. M. Brunet, led into the error, without doubt, by an imperfect copy, says the volume consists of 91 leaves. In reality, there are 92 (with signatures A—M), every sheet containing 8 leaves, with the exception of C, which has only 4. This volume, which, as Brunet informs us, contains "many wóodcuts representing hands," offers a peculiar interest, as, in our opinion, it serves to reveal indirectly the ancient existence of a small xylographic volume on Chiromancy (a Hartlieb in miniature), which was probably executed in France towards the end of the XVth Century, and of which the plates have been re-employed (as this was the case in other xylographic productions) in the present edition with a Text in moveable types. What seems to prove this, in our opinion, is that not only the woodcuts seen in this book are accompanied by borders engraved on small separate plates, as may be seen, for example, in another xylographic volume (*L'Opera Nova*) described as No. 570 and 571 in this Catalogue, but that, besides, these Engravings have all (with the exception of a few) signatures engraved on the woodcut. These signatures, which occur very irregularly in this volume, referred, without doubt, to the very different order in which they were placed in the xylographic work. They extend from *a* to *t*, and would form, if reassembled, sheets of 8 leaves. In certain (but rare) cases some plates seem deficient. These had probably been lost or damaged by use, and probably to replace these plates, found deficient, others have been similarly re-engraved, in which there are no signatures. It seems evident that these signatures were placed in the woodcuts at a period when they were unaccompanied by a text in moveable types, in which, if they had existed, they would unfailingly have been marked, like the others, as placed in the actual text at present. Without going deeper into the subject, which could not readily be understood without the volume before one's eyes, we take the liberty of recommending to philobiblists the study of this little bibliographical question. We have so few marks to guide us in the history of French xylography, that nothing ought to be neglected that serves to increase our knowledge on this point.

569 XYLOGRAPHY. Doctoris Vlrici Fraternitas Cleri (*circa* 1472)—Notabilis expositio sup̄ canonem misse: **black letter**, *printed without date by Ulmer in Ulma* (*circa* 1467)—Homiliæ variæ. MANUSCRIPT OF THE XVTH CENTURY: 3 vols. in 1, (*circa* 1470) *folio*

The importance of this collection consists in *five engravings on wood*, totally unknown, worked on one side only (having also xylographic Inscriptions), and forming part of a species of *Navis Stultorum*, which appears to have been entirely lost. These five Plates have been made use of by the writer of the Manuscript to adorn this volume. They represent five Fools in, what may be termed, their official costume; each of these figures having a xylographic Inscription (Distich) in German, which refers to each species of Folly. The first says:—

"Hie stän ich selb achtend ge
Schriben Unser noch vil
In der wälte sind belibē."

This is not the first instance of ancient engravings being employed to

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ornament manuscripts, but it rarely occurs that these engravings belong as in the present instance, to a xylographic work, which is entirely unknown.

Judging from the shape of the letters, which closely resemble those in the *Defensorium inviolatæ Virginitatis* (a xylographic work, with the date of 1470), and taking into account also the date at which, probably, these 5 plates have been pasted on the pages of this volume, we arrive at the conclusion that this xylographic species of the *Navis Stultorum* must have been executed about the year 1470. See *Libri's* INEDITED MONUMENTS.

570 XYLOGRAPHY. Opera nuova . . .
black letter, (63 *leaves*), *woodcuts, red morocco, gilt edges*
8*vo. Vinegia, Andrea Vavassore, ditto Vadagnino,* (*circa* 1510)

See the following Number for the description of this BLOCK-BOOK, which is entirely xylographic. In our opinion, this is the *first edition.* It consists of 63 leaves with signatures A—H. This copy is quite complete. In the British Museum, exposed to the public, in show-case II may be seen, amongst the greatest xylographic curiosities, the edition described in the following number of this catalogue; but this grand establishment does not possess the first edition, which is entirely in black letter, and of which the copy now announced is considered UNIQUE. This copy has large margins and is well preserved.

571 XYLOGRAPHY. " Opera noua contemplatiua | " p̄ ogni fedel christiano laquale tra | tta de le figure del testamento | vecchio: le (*sic*) quale figure sonno veri | ficate nel testamento nuouo: con le sue expositione: Et con el detto | de li propheti sopra esse figure: | Sicome legendo trouerete: Et | nota che ciaschuna figura del tes | tamento nuouo trouareti (*sic*) dua dil te | stamento vecchio: le quale sonno | affiguratte a quella (*sic*) dil nuouo. Et sempre quello del nuouo sara posta | nel meggio (*sic*) si quelle dua del ve | chio (*sic*): Cosa belissima da ītēdere achise | dilectano de la sacra | scrittura. Nuouamente | stampata. (In fine): *Opera di Giouāni andrea Vau | ssore ditto Vadagnino Stampata nouamēte | nella inclita citta di Vinegia | Laus Deo.*

A small 8vo. in black letter, consisting of 63 leaves with signatures A—G (8 leaves each), and sig. H in 7 leaves. The imprint is on the reverse of folio 62 and a wood-engraving of the Madonna occupies the reverse of the 63rd.

This work is very rare, and the only xylographic work (Block-book) in Italian that is known. Besides, because up to the present time, it has been most imperfectly described, we must ask permission to dwell upon this subject. The Abbé Zani speaks of it in his " Encyclopædia of Fine Arts," but both the copies he saw were incomplete. In his " Catalogo di Libri d'Arte" (No. 1992) he has described it under the title of "Biblia Pauperum," pointing out that this volume has reproduced the subjects of the " Biblia Pauperum," published during the XVth Century in Germany, and that certain plates are copied from engravings, published by Albert Durer, in 1509. Other engravings seem to be made after designs by Bellino and

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Mantegna. Cicognara assigns 120 plates (spread over 40 subjects), to this book, besides the title and 2 leaves at end, which (at 2 cuts per leaf) makes a total of 63 leaves. M. Brunet, who has re-described the volume, says "it contains 62 leaves . . . viz. with 118 woodcuts, divided amongst 40 subjects . . . besides title and 2 leaves at end." It is true he rectifies himself in the "Additions et Corrections" by stating, "lisez 64 feuillets donc le dernier est blanc," but as very few persons, after having read a detailed description, which is not quite correct, will think it worth while to turn to "Additions" to see if the description needs modification, we beg permission to repeat that this work consists of 120 plates, occupying 60 leaves, to which must be added 3 leaves for the title and end, besides a blank leaf which is wanting in all the copies we have seen, but which does exist in one (imperfect in other respects) which we have not seen, but have been, at the last moment, kindly informed of by Mr. Carpenter, through Mr. J. W. Jones, as being in the British Museum, amongst the treasures of art so deservedly entrusted to Mr. Carpenter. As the title has been reported with some inaccuracies by Cicognara, as well as by M. Brunet, we have given it at length in this Article. What, however, has induced us to enter into these lengthy details is because neither Cicognara nor M. Brunet have mentioned one word about the most important point of all respecting the book, namely, that the work is entirely xylographic, that is to say, that, besides the cuts with figures, the whole of the text, the title, the imprint, in fact everything (absolutely the whole), is engraved throughout this volume on wood, without there being even a single letter that is not executed in xylography, constituting it a VERITABLE BLOCK-BOOK. This volume, as proved by Cicognara, could not have appeared prior to 1510 or 1512, and it is therefore not only the sole Block-book in Italian known, but also the last work with an entirely xylographic text without the intermixture of moveable type, which has been published in the early age of typography. Another circumstance we have deemed proper to mention, and, as far as we know, no one has ever pointed it out, which is that there are *two editions* (perhaps three) of this volume, entirely xylographic. That which we have described in the preceding Number (570), and which is entirely in black letter, without a single letter in Roman tyye, is, in our opinion, the first, whilst the edition described in this Number having the lower part of the fifth leaf (recto) of sheet H replaced in Roman characters (instead of Gothic, as in the former), is the second. The same occurs in the lower part of the cut, which is seen on the recto of the fifth leaf of sheet E. For this part has a Gothic inscription in that which we term the first edition (at least in that of the preceding lot), and a Roman one in that now under description. The two heads, also to which this inscription relates, are different in the two editions, as are the frames at the upper part of the same page. Other differences are also to be seen on the other plates, for example sheet C iii, H iii, &c. &c. The xylographic signatures at bottom of the page, like the rest, are differently placed in the two editions, which otherwise agree page for page, having the same title and the seam imprint in both. These signatures are for the most part deficient in the British Museum (Printed-Books-Department) copy, which is very short.

The British Museum possesses a copy of an edition having Roman characters on sheet H, but in that copy the inscriptions on sheet E are entirely Gothic. This makes three sorts of copies, and as several of the borders are different, we may say that in reality there are three editions,

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one in the British Museum and the two described in the present Catalogue. This copy has 13 leaves skilfully facsimiled. See *Libri's* INEDITED MONUMENTS.

572 XYLOGRAPHY. Preces piæ cum Calendario. MANUSCRIPT OF THE XVTH CENTURY ON VELLUM, *green morocco, gilt edges, with ancient chased silver gilt clasps* *square* 8*vo.* SÆC. XV.

To judge by the writing, this excessively curious volume must have been executed towards the middle of the XVth Century. It contains musical notations, and at end there is an addition on paper (also with music), which is probably a little later. That which gives a peculiar interest to this volume is that it serves, with other not very numerous monuments, to establish the curious fact of xylography having been, at a remote period, employed in the embellishment of manuscripts. In fact, not only does it contain, after the calendar, on two leaves of vellum belonging to the Manuscript, two engravings on wood (the *Annunciation* and the *Crucifixion*), placed in the MS. (coloured and gilt) for the ornament of the volume, but, in addition, all the large initial letters, in gold and colours, to the number of ten seen in this MS, have been painted in various colours on woodcuts, printed in black, in the places left vacant as a guide to the illuminator. This is the germ of what was done later in the "Books of Hours," printed on vellum, where the figures are almost invariably coloured, and wherein the large figures especially appear only to be designed to serve, by their outlines, as a guide to the colourer's pencil. This application of wood-engraving to the ornamentation of manuscripts, which were copied and reproduced unceasingly, did it precede that grand employment of xylography for the execution of such works as the "Biblia Pauperum," the "Speculum Humanæ Salvationis," &c. &c. ? This would seem most natural and probable, although we dare not venture to affirm that such was the fact. See *Libri's* INEDITED MONUMENTS.

573 XYLOGRAPHY. Senecæ (L. A.) Opera
black letter, *in wood binding, with clasps*
folio. *Tarvisii, per Bernardum de Colonia,* 1478

A superb copy with very large margins (the last five leaves having a slight wormhole on the front margin) of this edition, which, besides the 212 leaves indicated in the "Manuel," contains, in this copy, a blank leaf at the commencement and another blank at the end, which are necessary to complete the first sheet and the last.

What, however, gives a peculiar value to this volume is that on the interior of the front of cover there has been pasted, in olden time, as a guard, a large engraving, a xylographic plate (the size of the book) with inscription in French, also in xylography, which has formed a portion of a volume or series of xylographic plates now totally unknown. Xylography having been so little used in France, monuments thereof are so rare that we must claim permission to enter into a few details on this subject.

The plate in question represents two mills; the one below, on the left of the plate, driven by water, the other (a windmill) is seen above. Three men and an ass are quitting, or have quitted the mill below, and are going (two with a sack on their backs) towards the windmill. All this is in the middle of a landscape, very well designed both as regards man and beast. The impression is very fine. There is a small break which shows

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that it existed on the block. The costume and general appearance of this plate carry us back very nearly to 1480.

At the top of the plate there is the following xylographic inscription in rude Gothic letters :—

" Qui ne peult a ung moulin hay a lautre."

Below, in two lines, also in black letter, we read the following four rhymes :—

" Quāt on ne peult avoir lieu moulī Ainsi quō dit a laūt fault aller
De perdu temps c'est vesen en belin. On ne vit pas pour rire et pour galler."

One remarkable thing, and which proves that this plate made part of a series of engravings of a true *Block-book* (which in all probability was a book of figured proverbs set in action) is that, on the right and left of the plate we are describing, there are strips of paper which form a portion thereof, and which (especially to the right) shows that a second wood-engraving was attached to the first. But still more. On the left of the plate described (at bottom) is seen the letter H, and on the right, at the corresponding place on the plate which ought to follow, the letter I (both in Gothic type), and these two letters are in truth signatures, such as are seen in the different xylographic editions of the "Biblia Pauperum." Placed there, these two letters H and I prove that the work (printed on one side only, like most of the ancient Block-books) consisted of a series, and that we here possess a fragment of a xylographic book which has probably disappeared for ever. See *Libri's* INEDITED MONUMENTS.

In regard to Xylography see also No. 17 of present Catalogue.

574 ZAMBERTI (Bartolommeo delli Sonetti) Isolario
black letter, *engravings on wood, red morocco, dentellé, gilt edges,* (*ancient binding*) 4*to.* (*Venetia, circa* 1480)

" This is a very rare book . . . . . sold for 205 francs, Bearzi."—BRUNET. This copy, very large, and with rough leaves, has the arms of Foscarini on the beautiful binding, which is in perfect preservation. The volume comprises 56 leaves. The first few, which had suffered slightly, have been changed without injuring the binding. M. Panizzi was perfectly correct in asserting that this geographical poem, which is dedicated to the Doge Mocenigo, could only have appeared between 1478 and 1485.

575 ZANCHII (Hier.) Compendium præcipuorum capitum doctrinæ Christianæ
red morocco, (*ancient binding*)
8*vo.* *Neostadii, Vid. Wilh. Harnis,* 1598

DE THOU'S VERY FINE COPY, having his arms on sides, with his bee and monogram on the back.

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SUPPLEMENT.

576 Æmylii (Pauli) de Rebus gestis Francorum Libri X.—Arnoldi Ferroni de Rebus gestis Gallorum Libri IX ad Historiam Pauli Æmylii additi.—Chronicon I. Tillii de Regibus Francorum a Pharamundo usque ad Henricum II

fine copy, ruled, in veau fauve, gilt gauffré edges

8vo. *Parisiis, apud Vascosanum,* 1555

A very beautiful specimen of French binding of the XVIth Century, the sides and back covered with gold tooling of rich design in the style of Grolier. See *Libri's* Inedited Monuments.

577 Alciati (Andreæ) Emblemata

woodcuts, brown morocco, gilt edges, by F. Bedford

8vo. *Venetiis, Aldus,* 1546

"A small book . . . . . very rare."—Brunet.

578 America. Lerii (J.) Historia Navigationis in Brasiliam quæ et America dicitur: *ruled, in old brown calf, having the sides covered with gold scroll tooling in the Grolier style, with arms gilt and painted as centre ornaments, gilt gauffré edges*

8vo. *Genevæ, apud Eustathium Vignon,* 1586

"An edition still more rare than the original French."—Brunet. Beautiful French binding of the XVIth Century, with painted Arms in the centre. This binding, of a very original character, has some portions indented and some raised. See *Libri's* Inedited Monuments.

579 Antiphonale Ecclesiæ Romanæ, *with the Music in Neumes.*—Orationes in Diebus Sanctis. Liber Sacramentorum (*probably the rarest of the Roman Service Books*) Manuscript, on Vellum, of the X—XIth Century, *with the Music written in Neumes,* and ornamented *with several Initial Letters illuminated in gold, silver and colours,* rendered complete at end, on paper, in a German handwriting of the XVth Century *in the original oak boards, with brass bosses*

folio. Sæc. x—xi.

See *Libri's* Inedited Monuments.

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580 ANTIPHONARIUM ECCLESIÆ ROMANÆ. FINE AND THICK MANUSCRIPT OF THE X—XITH CENTURY ON VELLUM, *with the Music in Neumes, and several elegantly painted capital letters in the original oak boards* *folio.* SÆC. xi.

See *Libri's* INEDITED MONUMENTS.

581 ALT-DEUTSCHE GEDICHTE. MANUSCRIPT OF THE XVTH CENTURY, comprising 22 unnumbered pages ,containing List of Contents, and 6 Sacred Poems, "*so ain Doctor gemacht hat,*" followed by 284 leaves (marked with Roman numerals I to CCLXXXIV), in which is to be found a very curious Medley of 178 Pieces of old German Poetry, in which the religious are strangely mixed up with Fabliaux or Tales (*several of them very free*), Fables, Facetiæ, the Sentences of Cato &c. by Taichner, Freidanck, Oswald von Wolkenstain, &c. &c.)
green morocco, filleted, gilt edges, in a case
folio. SÆC. xv.

A very important Manuscript for the history of the German language, beautifully written, and containing 184 Poems (chiefly inedited), many of them written in the style of the ancient French Fabliaux, which they rival in interest. These tales are also highly valuable as affording us an insight into the manners and customs of Germany during the Middle Ages. Some of these are extremely free, including a curious Poem of 561 lines entitled, "Eine hubsche peicht wie das Bulschaft nicht sund sey"—"Eine gutte beicht von zwelf frawen"—"Wie die balina durch geitikait betrogen und durch ainen ritter beschlafen ward." See also PEHAM.

582 BIBLIOPEGY. A complete Set of Garniture for decorating a Book, comprising 4 Silver Corners and Clasps, with Catch, on which are chased Scriptural Subjects, probably taken from some old Prayer-book or Bible
SÆC. xvii—xviii.

An interesting specimen of English art.

583 BIBLIOPEGY. Garniture for Books, (in the French style) comprising a double set of 8 Ornamental Brass corners, two Clasps, with Catches, and two Escutcheons for centres, admirably adapted for two folios, gilt and burnished
SÆC. xvii.

A neat specimen of English ornamentation in the reigns of William and Mary.

584 BOCCACCIO (Giovanni) Nimphale Fiesolano
24 *leaves in double columns, (with signatures a—f), brown morocco, gilt edges* 4*to. Senza nota, ma circa* 1490

An edition unknown to Brunet and all other bibliographers. At the commencement there is a long note, in English, written in the XVIIIth Century, in which the rarity of this book is described.

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585 Boccaccio (Giovanni) Amorosa Visione
brown calf, in compartments of various colours
4*to*. *Vinegia, Nicolo d' Aristotele*, 1541

Beautiful Italian binding of the XVIth Century. See *Libri's* Inedited Monuments.

586 Cæsaris (C. Julii) Commentariii cum J. M. Bruti Scholiis corrigente Aldo Manutio Paulli F.
olive morocco, tooled in compartments, gilt edges
8*vo*. *Venetiis, Aldus*, 1566

Very beautiful French binding of the XVIth Century, covered with gold tooling in the Grolier style, in perfect preservation. See *Libri's* Inedited Monuments.

587 Cards. An *extraordinary set* of 45 Cards (about 5 inches in height) for playing a game of Italian Tarocchi, *totally unknown to bibliographers*, and, according to the most competent judges, dating back probably to the end of the XVth Century
8*vo*. Sæc. xv.

Unknown Game divided into four suits—Speranza (Hope), Amore (Love), Timore (Fear), and Zelosia (Jealousy). Every suit ought to contain 10 cards with pips, and 4 court cards, with figures of knave, knight, queen, and king, (termed Fante, Cavallo, Regina, Re). These cards bear inscriptions in verse (in Terzine Italiane) which, if read in sequence, rhyme from one card to the next, so as to form in the whole a poem. These cards of which the first has no figure, but is entirely filled with a moral sonnet, are printed in black letter, and are presumed to be unique. See *Libri's* Inedited Monuments.

588 Cards. Prostant nova hæc chartarum ludicra in preclara Parisiorum Lutetia apud Christianum Wechelum sub scuto Basiliensi, in vico Jacobæo: et sub Pegaso, in vico Bellouacensi
12*mo*. *Anno redemptæ salutis* 1544

A complete and unique set of 52 Cards of an unknown French game, evidently intended for scholars, as each card contains lines extracted from Horace, Ovid, and other Latin poets. There are four suits, Love (Cupid or Amor), the Ram, the Mill-stone, and the Harp. They appear to have been manufactured "cum Privilegio Regis ad quadriennium." At the commencement of each suit there is a sort of separate title-page. The following is that preceding the suit (or colour) of the lyre:—"Flaccum utpote lyricum sambuca notat: Tragicum hircus Senecā: Plautum pistrino pressum molaris: Nasonem, quod amores luserit, Cupido. Charta dein quid valeat quæq: versus indicāt ac numeri." See *Libri's* Inedited Monuments.

589 Cominæi (Philippi) de Carolo octavo & bello Neapolitano Commentarii Joanne Sleidano Interprete. *Dedicated to the Protector, the great Duke of Somerset, Argentorati, in ædibus Vuendelini Rihelii*, 1548—Seselii (Claudii) de Republica Galliæ

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& Regum Officiis Libri duo J. Sleidano Interprete. Adjecta est summa doctrinæ Platonis, de Repub. & Legibus. *Dedicated to Edward VI and Sir William Paget, ib.* 1548: in 1 vol.
veau fauve, richly gilt and painted on sides, in different colours, gilt gauffré edges 8*vo.*

Very elegant French binding of the XVIth Century, gilt, and tastefully painted in various colours on the sides in the Grolier style. See *Libri's* INEDITED MONUMENTS.

590 DANTE con nuove et utili Ispositioni: *fine copy, ruled calf, gilt and painted, in compartments, gilt edges*
16*mo.* *Lyone, G. Rouillio,* 1551

A charming specimen of cotemporary Lyonese binding. The sides and back are covered with elaborate gold tooling in the Grolier style, the interstices elegantly painted in colours. See *Libri's* INEDITED MONUMENTS.

591 DES PERRIERS (Bonaventure). Les nouvelles Recreations et joyeux Devis: *fine copy in old brown morocco, tooled in compartments, gilt edges*
16*mo.* *Paris, par Galeot (sic) du Pré, S.D.*

A pretty specimen of binding of the XVIth Century. The sides and back covered with line tooling in silver, with the interstices painted in colours, and having a bird as the centre ornament. Brunet says that this edition is composed of "204 leaves, of which one blank," besides "a sonnet and table." This is evidently a printer's blunder; read, 294 *leaves, of which not one is blank.* See *Libri's* INEDITED MONUMENTS.

592 DIALECTS. Carta de Logu, Fatta & instituyda dal sa Donna Alionora Juyghissa de Arbaree
vellum 4*to.* *En Callari en sa Estampa de su Doctore Antoniu Galcerinu,* 1628

A rare book in the Sardinian dialect. This work of the Constitutions of Eleonor of Arbaree, which date back to the XIVth Century, is the oldest monument of the Sardinian language. These "Constitutions" offer much of interest, and were republished at Rome in 1805, in folio, with a Commentary by M. Mameli, who knew not this edition. This copy is slightly mended in the lower margin of the first leaves.

593 DIALECTS (Romansh). Chronica Rhetica oder l'Historia dal' Origine, Guerras, Alleanzas & auters Evenimaints da nossa chiara Patria la Rhetia componuda da Nott da Porta et per Bain public à cuost seis fatta stampar Nuot N. Schucan. *In the Romansh or Lower Grison Dialect*
RARE, *in the original binding, with clasps* 8*vo.* *Scuol,* 1742

594 DIURNUM ROMANUM ex Decreto Sacrosancti Concilii Tridentini Pii V. Pont. Max. Jussu editum. *Printed in semi-gothic letter,*

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having the Rubrics in red, with woodcuts, capitals, &c. fine copy, in cotemporary red morocco, tooled in compartments, gilt gauffré edges, with clasps 8*vo. Venetiis, apud Juntas,* 1594

A beautiful specimen of Venetian binding at the end of the XVIth Century. The sides and back are richly covered with gold tooling, having in the centre of the obverse of cover a full-length of St. Benedict, and in the centre of the reverse a coat of arms, each being surrounded in letters of gold by the name of the owner, "SUOR SERAFINA MALIPIERO." See *Libri's* INEDITED MONUMENTS.

595 FENESTELLA (L.) de Magistratibus Sacerdotiisque Romanorum, Pomponius Lætus itidem de Magistratibus et Sacerdotiis et præterea de diversis Legibus Romanorum, *Lutetiæ, R. Stephanus,* 1549.—Sententiæ veterum Poetarum per Georgium Maiorem in Locos communes digestæ. Antonii Mancinelli de Poetica Virtute Libellus, *Lutetiæ, R. Stephanus,* 1551 : in 1 vol. *calf, with ornamented sides* 8*vo.*

QUEEN ELIZABETH'S COPY, with the Boleyn Cognizance (granted to Anne Boleyn when created Marchioness of Pembroke) stamped in gold on sides. Specimens of books possessed by Her Majesty prior to ascending the throne are of the greatest rarity. This cognizance or badge is thus described in the "Glossary of Heraldry," where it is figured, "A stump of a tree, couped or erased *or*, thereon a falcon *argent*, crowned with the royal crown, and holding a sceptre *proper;* before him a bunch of flowers issuing from the stump, some *gules*, some *argent*, all stalked *vert*." See *Libri's* INEDITED MONUMENTS.

596 FENTON (Geffray) Forme of Christian Pollicie 4*to. London, H. Middleton,* 1574

English binding of the XVIth Century, in brown calf covered with gold tooling, gilt *gauffré* edges. With autograph of Matthew Parker on fly-leaf, and his arms on sides.

597 FUNCK VON SENFFTENAU. A Collection of 64 Drawings of the Armorial Bearings of the various members of the ancient Family of FUNCK, *showing their marriages, &c. drawn and emblazoned in gold and colours, by Johann Enslin, a descendant, in* 1606, who has pasted an engraving, "*Das uhralte adeliche Wapen der Funcken von Senfftenau*" on the interior of cover 4*to.* 1606

German binding of the early part of the XVIIth Century, in calf, covered with rich gold tooling, heightened with colours. See *Libri's* INEDITED MONUMENTS.

598 HERBERSTAIN Neiperg & Guetnhag (Sigismondo Libero Barone in) Comentari della Moscovia: *woodcuts, Venetia,* 1550—Amman (Jost) Figuræ et Habitus Mulierum: *woodcuts, Francofurti,* 1586. 1 vol. 4*to.*

Venetian binding of the XVIth Century, in red morocco, the sides covered

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with gold tooling, having the name of the owner, "ETTOR DA RIVA," stamped in gold letters in the centres. See *Libri's* INEDITED MONUMENTS.

599 HEURES DE LA VIERGE MARIE, avec Calendrier. MANUSCRIPT ON VELLUM, *with* MINIATURES *and elegant* BORDERS *olive morocco, tooled in compartments, gilt edges* 4*to.* SÆC. XV.

From the Library of Queen Margaret of Valois (wife of Henry IV, King of France). In French binding of the XVIth Century, having the sides and back covered with gold tooling, consisting of the various devices of the Queen, including the Daisy (Marguerite), Bee, Sun, $ (*fermesse, fermeté*), Unicorn, &c. See *Libri's* INEDITED MONUMENTS.

600 HIPPOCRATIS Libellus de Insomniis et Oneirocritica, Græce. LARGE PAPER, *Lutetiæ, apud F. Morellum*, 1586.—Synesii Cyrenes Episcopi Liber de Insomniis, Græce. Accedunt Nicephoræ Gregoræ Scholia in Synesium Interprete A. Pichonio. LARGE PAPER, *ib.* 1586: 1 vol. *citron morocco* 8*vo.*

Fine specimen of Thuanus's Library, having his arms on sides with his monogram (five times repeated) and his device (the Bee) on back, all stamped in gold.

601 HISTORIA Calumnie novercalis que septem sapientū inscribitur, &c. **black letter,** *with curious engravings on wood in the original oak boards, covered with wash-leather* 4*to. Antwerpie, per me Gerardum leeu, circa* 1490

A specimen of English binding in the XVth Century. On the vellum fly-leaf on cover is the autograph of JEHAN HEPWORTH. Some of the very curious engravings of this ancient Latin version of the "Roman des Sept Sages" were facsimiled by Dibdin in the "Ædes Althorpianæ." This copy of a rare book is in capital condition.

602 HORÆ in laudem beatissimē virginis Mariē ad usum Romanum, cum Calendario. *Printed within elegant woodcut borders, in which are delineated Flowers, Fruit, Beasts, Birds, Insects, Boys sporting, the Arms of France, the Device and Crowned F of Francis I, the crowned L (for Louise de Savoie, his mother), &c. and ornamented also with woodcuts from the exquisite Designs of the famous* GEOFFROY TORY DE BOURGES, *whose* "Pot cassé" *adorns the title-page. calf, ornamented in compartments, of different colours, gilt edges, (ancient binding)* 8*vo. Parisiis, apud Oliverium Mallardum,* 1541

Charming copy, ruled, of a book printed in red and black and adorned with admirable wood-engravings by the famous Tory de Bourges, whose life has lately been described in a special work by M. Aug. Bernard. Independently of the large engravings, the volume is enriched on every page

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with varied borders in the most exquisite taste. Flowers, fruits, angels, birds, insects, all have been brought into play by the artist, who has known how to turn them to the best advantage. The arms, cypher, and devices of Francis the First; those of his mother, Louisa of Savoy; those of his celebrated sister, Margaret of Valois, Queen of Navarre (the F, the L, the Salamander, the fleur-de-lys, the Cross of Savoy, &c. &c.) are repeated over and over again in this book, which is the *chef-d'œuvre* of Geoffroy Tory, the designs being infinitely more delicate than those of the "Horæ," facsimiled by Dibdin.

To our mind this is, indeed, a royal book, and it was certainly for the use of the Court of Francis I, where art was held in such high honour, that these delightful designs were executed. This volume is in perfect condition, and the admirable binding (French of the XVIth Century) in gold and various colours with which it is ornamented, and which is of remarkable freshness, renders it worthy of a place in the richest and choicest collection. See *Libri's* INEDITED MONUMENTS.

603 JUSTINO nuouamente in lingua Toscana tradotto. *Vinegia, B. de Bindoni,* 1542—Sallustio per A. Ortica della Porta Genovese tradotto: *Vinegia, M. Sessa,* 1531, in 1 vol. 8*vo.*

Venetian binding of the XVIth Century, in dark olive morocco, gilt *gauffré* edges, with ornamental sides. See *Libri's* INEDITED MONUMENTS.

604 KEMPIS (Thomas A.) de Imitatione Christi. *Finely printed, with engraved title-page and vignettes*
embroidered cover, gilt edges
folio. Parisiis, e Typographia Regia, 1640

Magnificent Italian binding of the commencement of the XVIIIth Century, admirably executed in embroidery of gold, silver, and various colours, from the library of POPE BENEDICT XIIITH, whose arms (Orsini) form the centre ornament on sides. This Pope died in 1730. See *Libri's* INEDITED MONUMENTS.

604 *bis* LIVIO (Tito) Historie
red morocco, tooled in compartments *folio. Venetia,* 1540

In very beautiful Italian binding of the XVIth Century, of a most singular style. The back has been restored.

605 LUDOLPHI van der Carthuser Oerden, Leven ons liefs heeren ihesu cristi met adicien van schoonen moralen ẽn geesteliken leeringhen ẽn devoten meditacien, &c. **black letter,** *curious early woodcuts (several with xylographic inscriptions), fine copy in the original oak boards, covered with stamped leather, clasps, (old binding)*
folio. Antwerpen binnen die Camer poorte int huys vã delft.
By mi Henrick eckert vã homberch, 1503

Fine copy of an interesting book. It is the Life of Jesus Christ in Dutch, with a multitude of fine wood-engravings, several of which are the size of the page, and which (as well as the type) seem of a much earlier date. Some of these

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engravings (with xylographic inscriptions) appear to have been previously used in the block-books.

606 MANUTII (Aldi, P. F. A. N.) Puræ, elegantes et copiosæ Latinæ Linguæ Phrases ordine alphabetico in sectiones et capita distributæ

old red morocco, sides and back covered with gold tooling, gilt gauffré edges, rare, unknown to Renouard

16*mo*. *Lugduni, apud Alex. Marsilium*, 1580

Binding of the XVIth Century, full gilt in a peculiar fashion. See *Libri's* INEDITED MONUMENTS.

607 MUSIC. Lassus (Orlandi de) Patrocinium Musices. Missae aliquot quinque vocum. Secunda pars

black letter, *woodcuts*

royal folio. *Monachii, Adam Berg*, 1573

A complete work. A very fine copy of a collection justly called by M. Brunet *precious*. At the commencement is a very fine portrait of Lassus, (*Roland de Lattre*,) the size of the page. This magnificent edition was printed at the expense of the Duke of Bavaria, with very large musical characters.

608 MUSIC. Lassus (Orlandi de) Patrocinium Musices. Missae aliquot quinque vocum

black letter, *woodcuts*

folio. *Monachii, Ad. Berg*, 1589

A complete work. Fine copy of a precious collection. M. Fétis could never have seen this volume, which he calls a 4to. as it is an enormous folio, printed after a very singular fashion with musical characters (moveable) of a size proportionate to the page.

609 MUSIC. Lassus (Orl. de). Sacrae Cantiones quinque vocum, quæ cum vivae voci, tum omn. gen. instrum. musicis, &c. (Discant, Alt., Tenor Bass): 4 parts

oblong 4*to*. *Monachii, Adam Berg*, 1582

This collection is very rare. M. Fétis, who cites it without having been able to see it, says on the subject: "I am ignorant if this Collection ought to be considered as the eighth book, or if it only contains a choice of pieces from preceding collections." The answer to the doubt of the celebrated bibliographer is to be found on the title of these *Sacræ Canciones*, for thereon we read: "*Opus plane novum nunquam aliis Typis excusum*." The last leaf of the *Altus* is slightly mended.

610 MUSIC. Lassus (Orl. de). Selectiss. Cantiones quas vulgo Motetas vocant sex et pluribus vocibus (Altus, Quinta, Sexta vox). Altera pars cont. Cantiones quinque et quatuor voces (Altus, Quinta vox).—Tertium opus musicum cont. lectiones Hiob seu cantiones etc. quatuor, quinque et sex vocum (Quinta vox:) together 6 parts

oblong 4*to*. *Noribergae, Cath. Gerlachia*, 1587—88

One of these volumes has for its covering a piece of parchment (in the writing of the Xth Century) containing a Fragment of an ancient monastic rule.

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611 Music. Lassus (Orl. de.) Selectissimae cantiones idem (nec non) Tertium opus, continens lectiones Hiob, etc. (Quintus): 3 parts

oblong 4to. Noribergae, Cathar. Gerlachia, 1587—88

At the end of the *Tertium Opus* there are *Cantilenæ Ferdinandi Lassi nunc primum editæ.* The first part of the *Selectissimæ Cantiones* is slightly wormed in the lower margin, and the title is mended.

612 Music. Lassus (Orlandi de.) Magnum opus musicum, complectens omnes cantiones quas Motetas vulgo vocant, tum antea editas quam hactenus nondum publicatas. A Ferdinando et Rudolpho authoris filiis collectum. (Cantus, Altus, Tenor, Bassus, Quinta, Sexta vox): a complete collection

6 vols. *stamped pigskin* *folio. Monachii,* 1604

This rare and precious Collection contains 512 Motetts, by Orlando de Lassus.

613 Music. Lassus (Orl. de) Magnum opus Musicum (Bassus)

folio. Monachii, 1604

614 Music. Lassus (Orl. de) Missae posthumae, ritu veteri romano catholico, in modus qua senos, qua octonos temporatae, hactenus ineditae *royal folio. Monaci,* 1610

Fine copy of a very rare book.

615 Music. Lassus (Orlando di) il secondo libro di madrigali a cinque voci (Canto): *boards*

oblong 4to. Venetia, Ant. Gardano, 1565

This edition, by Gardano, of the *Secondo libro di Madrigali,* ought to be rare, as it was unknown to M. Fétis.

616 Music. Le Ieune, meslange de la musique . . . à 4, 5, 6, 8 & 10 parties: 6 vols.

oblong 4to. Paris, P. Ballard, 1607

A copy, in perfect preservation, of a complete work, in which, when there are more than six parts, the parts which exceed that number are placed opposite to one or other of the first six. This Collection was unknown to M. Brunet, and differs from all those cited in the "Manuel" (on the authority of M. Fétis) and of which M. Brunet has proved the rarity. Besides the Poems in French, Latin, and Italian, this Collection (a very singular thing) contains Chansons in the Neapolitan dialect; as for example, "*Assa buccuccia zuccaro ci tieni;*" "*Saporitella mia, musilla d'oro;*" &c. Some of the French chansons are very free. The edition, with large initial letters, is fine, and the copy is large and in good condition, excepting only a wormhole on the front margin of the fifth part.

617 Music. Li quattro libro delle Villotte alla Napolitana, a tre voci. *Vinegia, G. Scotto,* 1565—Nasco (Giovan.) Le Canzon Villanesche alla Napolitana, a quattro voci, *ib.* 1565—Vilotte alla

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Napolitana a tre voci con una Todescha, *ib.* 1566—Il primo libro de Canzon Napolitane a tre voci, con due alla Venetiana di Giulio Bonagiunta, et d'altri auttori, *ib.* 1565—Primavera (Jo. Leonardo) Il primo libro de Canzone Napolitane a tre voci, con alcune di Jo. Leonardo di l'Arpa, *ib.* 1566—Troiano (Massimo) Il terzo libro delle sue Rime, e Canzoni alla Napolitana a tre voci colla battaglia della Gatta, e la Cornacchia, & una Amascharata alla Turchesca à cinq voci, & una Moresca novamente fatta, *ib.* 1568—Il primo libro della raccolta di Napolitane a tre voci, di diversi eccellentissimi Musici, *ib.* 1570—Corona delle Napolitane a tre et a quattro voci, di diversi eccellentissimi Musici, *ib.* 1570. (Canto), 8 parts in 1 : *vellum* 8*vo.*

The eight works contained in this volume are almost entirely filled with Poems in *different dialects* (Neapolitan, Venetian, Greek-Italian, German-Italian, &c.) set to music by the most eminent composers of the XVIth Century, including some very singular pieces, such as, *Moresche*, *Mascarata alla Turchesca*, *La Battaglia della Gatta*, &c. &c. The number of airs in this volume is 285.

618 Music. Lucarii (D. Joannis Jacobi) Concentuum qui vulgo Motetta nuncupantur, liber primus quatuor vocum. (Tenor). *Venetiis, apud A. Gardane*, 1567—Archadelt primo cinquanta et sei madrigali a quatro voci de lo eccelente musico Giaches Archadelt. (Tenor). *Venetia, A. Gardano*, 1551

boards *oblong 4to.*

In the Collection of Archandelt there is a Song to celebrate the birth of the Princess Margaret of France, afterwards Queen, when wife of Henry IV.

619 Music. Macque (Giovanni de) il terzo libro de' madrigali a quattro voci. (Alto)

boards 4*to.* *Napoli, G. B. Gargano*, 1610

The name even of this composer was unknown to M. Fétis.

620 Music. Mal'herba (Fr. Michaelis) Siculi sacrarum cantionum quæ binis, ternisque vocibus concinuntur liber primus. (Cantus secundus)

boards 4*to.* *Venetia*, 1614

This composer is not mentioned by M. Fétis.

621 Music. Marenzio (Luca). Il primo libro de madrigali a cinque voci. (Basso)

boards *oblong 4to.* *Venetia, Ang. Gardano*, 1580

622 Music. Marenzio (Luca.) Madrigali a quattro voci, libro primo. (Canto.)

boards 4*to.* *Venetia, Ang. Gardano*, 1592

This collection contains Poems in pedantic language; la Canzone of Petrarch, *Zeffiro torna e il bel tempo rimena;* &c.

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623 MUSIC. Matteis (Nicola). Ayres for the Violin to wit Preludes, Fuges, Allmands, Sarabands, etc., the third and fourth parts: 2 vols. in 1

brown morocco, in compartments, gilt edges, (old English binding) oblong 8vo. London, XVIIth Century

This volume bears on the front cover of binding stamped in letters of gold: "All Ill^mo Sig^r Marchese Pietro Capponi inviato del Ser^mo Gran Duca di Toscana alla Maestà della Gran Bretania" (*sic*).

M. Fétis informs us that N. Matteis came to London towards the end of the reign of Charles II, and that these *Ayres for the Violin* were the *commencement of engraved music in England.* The copy is *very fine.*

624 MUSIC. Mélange de chansons tout des vieux autheurs que des modernes, à cinq, six, sept et huit parties (contratenor). *Paris, Adr. Le Roy & Rop. Ballard,* 1572—Livre de chansons, nouvelles, à six parties, par Fabrice Marin, Gaiettane (contratenor): *Adr. Le Roy & Rop. Ballard,* 1571, in 1 vol.

oblong 4to.

The first Collection has been described by M. Brunet, and contains 148 Chansons, all in French (with the exception of a single one in Italian), set to music by Le Jeune, Nicolas, Vvillard, Goudimel, Forobosco, Crequillon, Lupic, Goudimel, Veildre, Benedictus, Roussel, Mouton, Richafort, Josquin, Millot, Leschenet, Rousée, Hawille, La Rue, Gombert, Le Brun, Severin Cornet, P. de Monte, Strige, Cip. Rore, Clement non Papa, Gardane, Rousée, Don Nicollo, Certon, Phinot.

The edition is very fine, with large initials containing very pretty figures cut in wood. At the commencement is a very curious "Preface" or dedication of Ronsard to King Charles IX. As a Collection of Music as well as a Collection of old French Poetry this *Mélange* deserves notice, containing, as it does, pieces to suit every taste, the most gallant songs commingled with the chastest. In the midst of all these French Chansons there is a Sonnet of Petrarch (*Passa la nave mie colma d'oblio*), set to music by Don Nicole.

The second compilation contained in this volume is different from that by the same author (Gaiettaine or Caietain, as written by Brunet) described in the "Manuel." Indeed, this contains 12 *Chansons* (in 23 parts), whilst the one cited by Brunet is composed of 38 *Airs.* This Collection ought to be rather rare, because it does not appear to have been known to Fétis.

625 MUSIC. Menon (Tuttovale) Madrigali d'amore a quattro voci. (Tenore): *boards*

oblong 4to. Ferrara, nella stampa di Giovanni de Buglhat et Antonio Hucher campagni, del 1558

A name unknown to M. Fétis. This collection is dedicated to Renée of France, Duchess of Ferrara, who afforded Calvin a refuge, and died a Protestant. The edition is very pretty, and has the arms of France at end. The initials are very singular.

626 MUSIC. Merulo (Cl.) da Correggio il primo libro de Madrigali a quattro voci . . . con un dialogo a sette voci nella morte della

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. . . Sig. Virginia Santi, moglie del Sig. Gio. Florio (tenore). *oblong 4to. Milano, heredi Tini,* 1588—Donato (Bald.) il primo libro de Madrigali a cinque et a sei voci, con tre dialoghi a sette : *Venetia, Plin. Pietrasanta,* 1557 : 2 vols. *oblong 4to.*

M. Fétis knew only the reprint of 1560 of these Madrigali de Fiore.

627 Music. Mezleri (Th.) Ord. S. Benedicti, Odæum litteratæ Juventutis

vellum. 12*mo. Friburgi Brisgoiæ,* 1651

A curious volume, which must be rare, as it was unknown to M. Fétis. It is a collection of Poems in Latin and German (in several the Latin is mixed with German) set to music. The subjects of these songs are very curious. One of them bears for title, *Ephemerides Germaniæ bellis eversæ.*

628 Music. Missarum diuersorum auctorum Liber primus. Si dedero Obreth. De frāza Philippus basiron. Dringhs Brumel. Nastu pas Gaspar. De sancto Antonio Piero de la rue. Superius, 16 *leaves, in oblong 4to. Venetiis, per Octavianum Petrutium, Forosemproniensem,* 1508

M. Schmid, who, in his work on Ottav. dei Petrucci, indicates copies of the known productions of this printer, mentions only three copies of this Collection, one in London, another at Vienna, and the third at Munich.

629 Music. Misse Obreht. Misse Obreht. Je ne demande. Grecorum. Fortuna desperata. Malheur me bat. Salve diua parens. (Superius, 18 leaves. Tenor, 13 leaves. Altus, 12 leaves. Bassus 18 leaves) : 4 parts

oblong 4to. Venetiis, per Octav. Petrutium Forosemproniensem, 1503, die 24 Martii

M. Schmid indicates three copies of this book. The work is complete, and nothing is rarer than to find a complete series of the production of this *celebrated printer.*

On the subject of names so odd, by which at this period certain pieces of sacred music were distinguished, may be read a report formerly made by M. Bottée de Toulmon to the Historical Committee *Des Arts et des Monuments* of France.

630 Music. Modulationes aliquot quatuor vocum selectissimae, quas vulgo Modétas (*sic*) vocant a praestantiss. Musicis compositae, iam primum typis excusae. (Tenor, Discantus, Contratenor, Bassus.) : 4 parts

oblong 4to. Norimbergae, Joh. Petreius, 1538

A complete work, containing 26 pieces by Willaert, Richafôrt, Claudin, C. Stein, H. Isaac, Josquin, Mahu, Gossen, Jonckers. This collection is very rare. M. Schmid, in his work on "Petrucci," indicates only three copies of these "Modulations" commencing with the *Pater,* as known, at Munich, Dresden, and Jena. The copy is fine.

631 Music. Monte (Filippo di) Il primo libro delli Madrigali, a sei voci. *Vinegia, l'Herede di H. Scotto,* 1582.—Monte (F. di) Il

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secondo libro delli Madrigali, a sei voci, *ib.* 1582.—Corona de Madrigali a sei voci, di diversi eccelentissimi musici, *ib.* 1579.—Striggio (Alessandro) Il primo libro de Madrigali a sei voci, *ib. A. Gardano,* 1579.—Striggio (A.) Il secondo libro de Madrigali a sei voci, *ib. Herede di G. Scotto,* 1582.—Gabrieli (Andrea) Il secondo libro di Madrigali, a sei voci, *ib. A. Gardano,* 1580.—Ferretti (Giovan.) Il primo libro delle Canzoni alla Napolitana a sei voci, *ib.* 1581.—Ferretti (G.) Il secondo libro delle Canzoni a sei voci, *ib.* 1589, (Bassus): 8 vols. in 1 4*to.*

These eight Collections contain 198 pieces of the highest interest, composed by the most famous Musicians of the XVIth Century. The first work includes the "Epithalamium," set to music for the celebration of the wedding of Isabella de' Medici with Paul Orsini; a marriage which did not verify the prognostications of poets and musicians.

The second book of Madrigals by Striggio, comprise a song in honour of QUEEN ELIZABETH, another commemorating the arrival of Cosmo de' Medici at Rome, and a stanza of Ariosto (*Orlando Furioso*, Cant. XXV. st. 69,) set to music.

The Canzoni of Ferretti include several pieces in *different Dialects.* One of these compositions, which is totally unknown to bibliographers, is a popular ballad (half Latin and half in the vulgar Paduan dialect) written to celebrate the battle of Lepanto.

632 MUSIC. Monte (Filippo di) il primo libro delli madrigali, a sei voci, (Canto, Alto e Basso): 3 parts
4*to. Vinegia, l'Herede di H. Scotto,* 1582

633 MUSIC. Monte (Filippo di). Il secondo libro (e il terzo) delli madrigali a cinque voci, (Canto): 2 vols.
4*to. Vinegia, l'herede di Girolamo Scotto,* 1580—81

634 MUSIC. Monte (Filippo di) Il terzo libro delli Madrigali, a cinque voci, con uno à sette nel fine. *Vinegia, G. Scotto,* 1570.—Vinci (Pietro) Quattordeci Sonetti spirituali della Illust. et Eccell. divina Vittoria Colonna d'Avalos de Aquino Marchesa di Pescara. Messi in canto, *ib.* 1580.—Le Gioie madrigali a cinque voci, *ib. R. Amadino,* 1589.—Monte (Filippo di) Il nono libro de madrigali a cinque voci, *ib. G. Scotto,* 1580.—Spoglia Amorosa, madrigali a cinque voci, *ib.* 1584.—Le Gemme, Madrigali a cinque de diversi eccellentissimi Musici della città di Bologna, *Milano, S. Tini,* 1590.—Lassus (Orlando) Il secondo libro de Madrigali a cinque voci, *Vinegia G. Scotto,* MDLXXIII, (1573). (Quinto) 4*to.*

A collection of very rare pieces, containing several hundred Madrigals composed by the most famous musicians of the XVIth Century. The fourteen Sonnets of the celebrated Vittoria Colonna, set to music by Vinci, are very rare.

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635 Music. Monte (Filippo di) Il nono libro de madrigali a cinque voci: 4 parts

4to. Vinegia, l'herede di Gir. Scotto, 1580

636 Music. Monte (Philippe de) Sacrarum cantionum cum quinque vocibus . . . liber primus nunc primum ab ipso in lucem aeditus. (Altus) *4to. Venetiis Scotus*, 1572

637 Music. Monte (Fil. de). La Ruzina, canzone, et altri Madrigali, a sei voci. (Canto)

4to. Venetia, Ang. Gardano, 1591

This is a *funeral song* (with music in moveable types), for the death of the "Signora Bianca Ruzina Contarina." The name of Monte has not been found by us in the work of M. Fétis.

638 Music. Monteverde (Claudio). Il terzo libro de madrigali a cinque voci. (Basso)

4to. Venetia, Ric. Amadino, 1604

639 Music. Monteverde (Claudio). Madrigali guerrieri et amorosi, con alcuni opuscoli in genere rappresentative, che saranno per brevi episodij fra i canti senza gesto (Basso continuo)

folio. Venetia, Aless. Vincenti, 1638

This scarcely-known work contains a *Ballet opera* for five voices and two violins, and the *Combattimento di Tancredi et Clorinda*, with words by Torquato Tasso.

640 Music. Moralis hispani et multorum eximiæ artis virorum musica, cum vocibus quatuor vulgo motecta cognominata (Tenor et Altus): 2 vols.

oblong, 4to. Venetiis, apud Ant. Gardane, 1546

641 Music. Motteti del Fiore. Secundus liber cum quatuor vocibus. (Superius, Tenor, Altus, Bassus): 4 parts

oblong 4to. Lugduni, per Jac. Modernum de Pinguento, 1532

A complete work, comprising 25 pieces by N. Gombert, Archadelt, P. de Manchicourt, Gosse, Loyset Pieton, Lupus, Verdelot, F. de Layolle, Dambert, P. de Villiers, J. du Molin, N. Paignier, A. Villart, etc. It is one of the most ancient collections of *Motets* printed in France *with moveable types*. The capitals and several inscriptions are executed in Gothic letters. M. Schmid mentions this collection, and says this second book is deficient in the copy in the Vienna Library. His description is copied by M. Brunet in his article *Motetti* although the titlepage of this as well as of the two subsequent lots bears *Motteti*. In his Article *Archadelt*, M. Brunet has only cited editions of 1539, and still later, of collections containing productions of that celebrated composer.

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642 MUSIC. (Motteti del Fiore.) Secundus liber cum quinque vocibus. (Superius, Altus, Tenor, Bassus): 4 parts
oblong 4to. Lugduni, per Jacobum Modernum de Pinguento, 1532

A complete work. The fifth voice (*Secundus Altus*, *Secundus Tenor*, etc.) is printed after the rest. This precious and very rare collection comprises 24 pieces by A. de Silva, Jacquet, J. Courtois, N. Gombert, La Fage, Richafort, Villart, L'heritier, Verdelot, Lupus, P. Moullu. It is one of the rarest of the collections of the productions of the most ancient French musicians. It is printed in moveable type. The copy is very fine.

643 MUSIC. Motteti del Fiore. Secundus liber cum quatuor vocibus. (Superius, Altus): 2 vols.
oblong 4to. Lugduni, per Jacobum Modernum de Pinguento, 1532

Two parts of the collection described in lot 641, and the copy rather finer.

644 MUSIC. Musica Transalpina. Madrigales translated of four, five, and six parts . . . with the first and second part of *La Verginella* made by Maister Byrd upon two Stanz's of *Ariosto*
4to. London, Thomas East, the assigné of William Byrd, 1588, cum privilegio Majestatis

This volume contains all the songs to be sung by 5 or 6 voices. The other 4 voices have no *Quintus*. It is the first book printed in England in which the word Madrigal appeared. The Dedication to Lord Talbot is interesting for the history of Music in England, and has been republished entire by Mr. Oliphant in his *Musa Madrigalesca*, and abridged by Dr. Rimbault in his *Bibliotheca Madrigaliana*. See respecting the date of this volume, and the word "Assigné," No. 663, in this Catalogue. This Collection contains Pieces by Fagment, Macque, Prenestino (Palestrina), Donato, Monte, Pordenone, West, Marenzio, Orl. de Lasso, Ferabosio, Ferretie, Fétis, Gianetto Palestina, del Melle, Bertany, Conversi, Pinello, and Byrd. The copy has large margins, and is in good preservation.

645 MUSIC. Nenna (Pomponio) L'ottavo libro de' madrigali a cinque. (Canto, Tenore, Basso e Quinto): 4 parts
4to. Roma, G. B. Robletti, 1618

646 MUSIC. Novum et insigne opus musicum, sex quinque et quatuor vocum, cujus in Germania hactenus nihil simile usquam est editum. (Discantus, Tenor, Contratenor, Bassus,) [Quinta et sexta vox MSS.]—Secundus tomus novi operis musici, sex quinque et quatuor vocum, nunc recens in lucem editus. (Discantus, Tenor, Contratenor, Bassus, Quinta et sexta vox): together 32 parts.
oblong quarto. Noribergae arte Hieronymi Graphei, 1537—1538

A complete work. An important and very rare Collection, containing 100 pieces by Josquin, L. Senfl, Arn. de Bruck, Nic. Gombert, Lupus, Verdelot, And. Willaert, Const, Festa, L. Paminger, Henr. Isaac, Galliculus, &c. M. Schmid only indicates 3 copies of this Collection as known, one at Vienna, another at Dresden, and the third at Jena.

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647 Music Palestrina. Johannis Petri Aloysii Prænestini Motettorum quae partim quinis, partim senis, partim octonis vocibus concinantur liber tertius. (Bassus)

4to. Venetiis, apud. hered. H. Scoti, 1575

This is the first edition, unknown to bibliographers, of this *Liber tertius motettorum*, of which M. Fétis only knew subsequent reprints.

648 Music. Palestrina. Io Petri Aloisii Prænestini Motecta festorum totius anni cum communi sanctorum, quaternis vocibus. Liber primus. (Altus)

oblong 4to. Venetiis, A. Gardanus, 1579

An edition unknown to M. Fétis.

649 Music. Palestrina Prænestini (Joannis Petri Aloysii) hymni totius anni *folio. Roma, excudebat Francisc. Coattinus,* 1589

A Magnificent copy of a celebrated Work. The binding, in embossed red silk velvet, is one of the masterpieces of F. Bedford, who has ornamented it with an ivory crucifix (as centre), with twelve charming silver statuettes, executed in Italy during the XVIth Century, and with other ancient reliques suitable to the contents, all set in ivory. In fact, with modern art imitating the Renaissance style, we do not think that anything more beautiful than this superb volume could be produced.

650 Music. Parangon (Le) des Chansons. Contenant plusieurs (26) nouvelles et delectables chansons que oncques ne furent imprimées au singulier prouffit & delectation des Musiciens (livre prèmier), sans date (*Lyon, circa* 1538)—Le parangon des chansons, second livre contenant XXXI chansons nouvelle (*sic*). *Lyon, Jacques Moderne,* 1540—Le paragon des chansons. Tiers livre contenant XXVI chansons. *Lyon, Jacques Moderne,* 1538—Le parangon des chansons. Quart livre contenant XXXII chansons. *Lyon, Jacques Moderne,* 1539—Le parangon des chansons. Cinquiesme livre contenant XXVIII chansons. *Lyon, Jacques Moderne.* (*Sans date*)—Le Parangon des chansons. Sixiesme livre contenant XXV chansons. *Lyon, Jacques Moderne,* 1540—Le Parangon des chansons. Septiesme livre contenant XXVII chansons. *Lyon, Jacques Moderne,* 1540—Le Parangon des chansons. Huytiesme livre contenant XXX chansons. *Lyon, Jacques Moderne,* 1541—Le Parangon des chansons. Neufuiesme livre contenant XXXI chansons. *Lyon, Jacques Moderne,* 1541 : 9 vols. in 1

calf, gilt gauffré edges *oblong 4to.*

A precious Collection, containing two hundred and fifty-six Songs, set to music by the most illustrious composers of the XVth and XVIth Centuries. In the eighth book, amongst others, is a Song by Orlandus de Lassus (Roland de Lattre), of whom, according to M. Fétis, no composition is known anterior to 1545. In this eighth book, however, there is one published in 1541,

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when the author was only twenty-one years old, and this may have been the first time that the public saw a name destined so soon to have such an extraordinary musical renown.

With the exception of Schmid no one seems to have had any knowledge of this Collection, so interesting, not only for the history of poetry, but also for that of French music. Schmid himself, generally so exact, in citing it in his excellent work on Ottaviano de Petrucci, is completely in the dark in regard to this Collection, which he had evidently never seen, and only cited vaguely after inexact references communicated to him. Thus he calls the work *Paragon* instead of *Parangon* (citing it without any description), and appears to contradict himself, at a few lines' distance only, as to the date of the publication of the various part of the Collection.

These nine books are quite complete. They contain the whole four parts (*Tenor*, *Altus*, *Superius*, and *Bassus*), printed in such fashion that of the four singers two can read the first two parts, whilst the two others, placed facing, can read their portion on their own side.

This Collection contains a large number of Pieces of ancient French Poetry not to be found elsewhere. Many of these Chansons are very free. Some are in *patois*, as, for instance, that in Book VIII: "Lo meissony sus lo sey se retire quant il a prou tout lo jour meissona."

The edition is very fine. The titles are chiefly in large Gothic letters, and some of the Songs are also printed in black letter. At the commencement of the volume is the following note in pencil: "*Payé ce volume* £60 (1500 *francs*) *à M. Tross.*" This fact requires no comment.

651 MUSIC. Pavane, Saltarelli, Ricercari ed altri *balli antichi* in notazione di linto: *boards* *oblong* 4*to.* SÆC. XVI.

MANUSCRIPT OF THE XVITH CENTURY of 26 leaves. At folios 19, 20, 22 are the names of Giovanni Antonio and Lodovico da Bergamo.

652 MUSIC. Pellegrini (Domenico) Amor tiranno, Accademia composta in musica: *boards*
4*to.* *Bologna, l'herede del Dozza,* 1649

In this volume is to be found a *Discorso del Sig. Pietro Mengoli, sull' Armonia della musica*, &c. M. Fétis seems not to have known this small work.

653 MUSIC. Portæ (Constantii) Liber primus motectorum quatuor vocum (Cantus et Tenor). 2 vols. *oblong* 4*to.* *Venetiis, Ant. Gardanus,* 1559—Portæ (Constantii) musica in introitus missarum. (Bassus). *oblong* 4*to.* *Venetiis, apud Cl. Coregiatem,* 1566—Portæ (Constantii) psalmodia vespertina . . . cum quatuor canticis B. Virginis. (Bassus): *Venetiis, apud Angel. Gardanum,* 1605: 4 vols. 4*to.*

The *Psalmodia* ought to be a rather rare work, having been unknown to M. Fétis.

654 MUSIC. Portae (Constantii) Liber quinquaginta duorum Motectorum, quatuor, quinque, sex, septem et octo vocibus (Altus, Bassus et Septima pars): 3 vols.
boards 4*to.* *Venetiis, apud A. Gardanum,* 1580

655 MUSIC. Prætorius, Mich. Musae Sioniae, oder Geistl. Concert

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Gesänge über die fürnembste Herrn Lutheri und anderer Teutsche Psalmen, mit 8 Stimmen. Erster Theil. (Altus I. chori. Bassus II. chori): 2 parts

4*to*. *Regensburg, Barth. Graf.* 1605

656 Music. Prætorius (Mich. Schulz) Musae Sioniae. Geistliche Concert Gesänge, etc. Ander Theil. (Cantus 1, 2. Altus 1, 2. Tenor 1, 2. Bass. 1, 2): 8 parts

4*to*. *Jehna, Christ. Lippold,* 1607

Good copy of a complete work.

657 Music. Prætorius (Mich. Schulz) Musae Sioniae. Geistliche Concert Gesänge, etc. Dritter Theil. (Cantus 1, 2. Altus 1, 2. Tenor 1, 2. Bass. 1, 2): 8 parts

4*to*. *Helmstadt, Jacob Lucius,* 1607

Good copy of a complete work.

658 Music. Prætorius (Mich. Schulz) Musae Sioniae. Geistliche Concert Gesänge, etc. Vierter Theil. (Cantus 1, 2. Altus 1, 2. Tenor 1, 2. Bass. 1, 2): 8 parts

4*to*. *Helmstadt, Jacob Lucius,* 1607

A complete work forming a suite to the preceding, and which M. Fétis does not seem to have known. The copy is fine.

659 Music. Prætorius (Mich. Schulz) Musae Sioniae. Geistlicher Deutscher in der Christl. Kirchen üblicher Lieder u. Psalmen, etc. Fünfter Theil (Cantus, Altus, Tenor, Bassus, Quinta, Sexta, Septima): 7 parts (the part for voice 8 being with the sixth) 4*to*. *Wolfenbuttel,* 1607

Fine copy of a complete work, of which M. Fétis only knew the edition of 1609.

660 Music. Prætorius (Mich. Schulz) Musarum Sioniarum Motectae Psalmi latini, 4, 5, 6, 7, 8, 9, 10, 12, 16 voc. choro et org. accommod. prima pars. (Cantus, Altus, Tenor, Bassus, Quinta, Sexta, Septima, Octava voces): 8 parts

4*to*. *Noribergae,* 1607

Fine copy of a complete work. This collection is rare, and was unknown to M. Fétis.

661 Music. Pratonerii (Gasparis) Harmonia super omnes Davidis psalmos ad Vesperas, cum sex vocibus. (Cantus primus, Tenor, et Bassus primus): 3 vols.

4*to*. *Venetiis, J. Vincentius,* 1589

The name even of this composer was unknown to M. Fétis.

662 Music. Prins (H. J.) Medenblicker Scharre Zoodtje

oblong 8*vo*. *Medenblick,* 1605

We have not found this collection cited in the work of M. Fétis.

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663 MUSIC. "Psalmes, Sonets, & songs of sadness and pietie made into Musicke of five parts." . . . *By William Byrd*, one of the Gent. of the Queenes Maiesties Royall Chappell: 4 vols. *4to. Printed at London by Thomas Este, dwelling in Aldersgate Street, ouer the signe of the George*

Fine copy of a rare collection, which Dr. Rimbault, in his interesting "Bibliotheca Madrigaliana," has placed at the head of musical works published in England in the XVIth and XVIIth Centuries. This copy is without date, as was that in Heber's library, and we believe is, as is generally admitted of the same year (1588) as that which is dated, and also anterior to the one with a date. What proves this in our opinion is, that in the one which bears the date of 1588, the printer announces himself as the assignee of W. Bird, a designation he also adopts in the "First Set of Italian Madrigals," published by him in 1590, and in other works printed later, whilst in the edition without date (by the omission of the term assignee) it is announced to be the first, and before the printer became the assignee of Bird. The same may be said by the indication "Cum Privilegio Regiæ Majestatis," to be found in the edition with the date of 1588, as well as in other books published later, which proves that this was published before East obtained the privilege (or at least before Bird had ceded it to him), and consequently that this is *the first*. M. Fétis, whose authority is very great, thinks that the edition with the date of 1588, is nothing more than the one without date (therefore still the earliest state) with a new title-page. It is, however, a very curious book. In it, set to music, is the celebrated stanza of Ariosto, "La verginella è simile alla Rosa," and the funeral march of Sir Philip Sidney.

This copy is very fine. The four parts contained in it are tenor, medius, contra-tenor, and bassus. The superius is not in it. Dr. Rimbault announces *six parts*, as does M. Brunet; but the title announcing only five parts, has not some excusable error been committed in regard to a book which is so rare that M. Fétis has completely ignored its existence? (See the Article "W. Bird," in his "Biographie des Musiciens," edition of Bruxelles, 1837—44 in 8 vols. 8vo.)

664 MUSIC. Quaglia (Gio. Battista) Motetti sacri a voce sola, libro primo *oblong 4to. Bologna*, 1658

The name of this composer is not mentioned by M. Fétis.

665 MUSIC. Recueil d'airs choisis. MANUSCRIPT, ON PAPER, *of the end of the XVIIIth Century: red morocco, filleted, gilt, marbled edges (ancient binding)* *oblong 8vo.*

Pretty volume containing 113 very pleasant Chansons in French, Patois, and Latin. One of these Chansons commences, "Venerabilis Barba Capucinorum," another, "Mon foy sti Roy te France l'este ein grande moufement."

666 MUSIC. Rore (Cypriani de) Musici excellentissimi Motetta nunc primum summa diligentia in lucem prodita. Quinque vocum. (Quintus) *oblong 4to. Venetiis, Ant. Gardane*, 1545

This collection is so rare that it has escaped the notice of M. Fétis.

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667 MUSIC. Rore (Cipr. de) Musica sopra le stanze del Petratcha in laude della Madonna (Cantus)

oblong 4*to*. *Venetia, Ant. Gardano,* 1548

M. Fétis knew not this *Musica* of the celebrated Cyprien de Rore, on one of the most beautiful of the *Canzoni* of Petrarch. Some wormholes on the margins of the last leaves are badly mended.

668 MUSIC. Rore (Cipriano de). Il primo libro de madrigali a quattro voci (Basso)

oblong 4*to*. *Venetia, A. Gardano,* 1575

The last Madrigals in this collection are in *French*. At the commencement will be found (set to music) the canzone of Petrarch commencing, "Alla dolce ombra delle belle frondi."

669 MUSIC. Sagittarius (H. Schütz). Anderer Theil kleiner geistlichen Concerten mit 1, 2, 3, 4 u. 5 Stimmen, sambt beigefügtem Basso Continuo vor die Orgel. (Primus, Secundus, Tertius, Quartus, Quintus & Bassus ad Organum): 5 parts

folio. *Dresden, G. Bergens Erben,* 1639

"The copies of the works of Schütz are so rare that his biographers have been unable to cite them with certainty."—FÉTIS. In confirmation of this assertion we need only say that M. Fétis himself was not aware of the collection here announced, which is complete.

670 MUSIC. Scaletta (Oratio) Villanelle alla Romana a tre voci, libro primo (Basso)

boards 4*to*. *Venetia, R. Amadino,* 1590

M. Fétis does not mention these, "Villanelle alla romana" amongst the works of Scaletta cited by him. At page 10 of this collection there is a *Justiniana*, in the Venetian dialect.

671 MUSIC. Select Ayres and Dialogues for one, two and three voyces, to the Theorbo, Lute or Basse-viol. Composed by J. Wilson, Ch. Colman, Henry Lawes, etc.

calf *folio*. *London, W. Godbed,* 1659

A complete work which is alike interesting for the history of Music and for English Poetry. M. Fétis, who in his Article "H. Lawes" mentions other collections of the sort, omits this. At the commencement, on a separate leaf, is a fine engraving representing a young lady playing.

672 MUSIC. Selectissimorum triciniorum libri tres. (Bassus): 3 vols. in 1

vellum *oblong* 12*mo*. *Noribergae, Ioan. Montanus, et Vlr. Neuber,* 1559—1560

A collection containing 141 songs in Latin, French, German, Flemish and Italian, by Stoltzer, Sampson, Ben. Ducis, Isaac, Unterholzer, Geronimo, Jacotin, Willart, Richafort, Iannequin, Verdelot, Gombert, Clemens non Papa, Morales, Molu, Phinot, Mouton, Certon, Claudin, Damianus, Pam-

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inger, Canis, Baston, Crecquillon, Benedictus. The Latin words are by Melancthon, St. Bernard, &c. &c. Some of the German chansons are *for children* ("Ad voces pueriles.") We have no mention of this collection either in the "Manuel" or in the great work of Fétis, where only are cited *Cantiones* in Latin (without mention of German words) composed by Leo Paminger.

673 MUSIC. Sixième livre de chansons—a quatre et cinq parties de I. Arcadet et autres. (*Paris, Adrian le Roy, et Robert Ballard,* 1569. Idem, huitième livre . . . par plusieurs autheurs, *ibid.* 1559.—Idem, disième livre de chansons d'Orlande de lassus et autres, *ibid.* 1570.—Idem, onzième livre de plusieurs autheurs, *ibid.* 1573.—Idem, dousième livre d'Orlande de lassus et autres, *ibid.* 1572.—Idem, tresième livre . . . *ibid.* 1570.—Idem, quatorsième livre, *ibid.* 1571.—Idem, quinzième livre, *ibid.* 1571.—Idem, sesième livre, *ibid.* 1573.—Idem, dixsetième livre, *ibid.* 1570.—Idem, dixhuictième livre, *ibid.* 1573.—Idem, dixnevfième livre, *ibid,* 1573.—Idem vingtième livre, *ibid.* 1571: 13 vols. in 1. (Contra tenor.)

parchment *oblong* 8*vo.*

M. Brunet, in his Article *Chansons*, has described a collection similar to this, but in which the tenth book was deficient, which this copy has, consisting of 16 leaves. The authors of the music in this collection are Abran, Arcadet, Berçon, Bertrand, Briault, de Bussi, Castro, Certon, Chevalier, Clereau, Costeley, Delafont, Desbordes, Du Tertre, Entraigues, Formentin, Goudimel, La Grote, Grouzy, Jacotin, Janequin, Orl. de Lassus, Maillard, Machandi, Meldaert, Millot, Phil. de Monte, Moulu, Nicolas, Cyprian Rore, Hil. Penet, Petit Jehan, Roussel, Rouince, Touteau.

These 13 books comprise 211 Chansons (songs), of which some are in several parts, generally in French, others in Italian, in Latin, and even in the Neapolitan dialect (as, for example, "No giorno t'haggio havere intra ste mane.") Many of the French Chansons are very free, which is, however, nothing extraordinary, as it was the taste of the times; but what is not common is to find the same liberty in airs with Latin words; for example, in the tenth book, that which commences, "Erat quedam femina dives et pulcherrima. Mi sol la fa re mi fa sol et amavit clericum . . . . Dum opus factum fuerat clericus ploraverat, etc." For the lovers of ancient French poetry, these collections of Chansons have the more interest, as in general they would be sought for in vain elsewhere. Many of these small poems contain recitals, in which are to be found all the quaintness of the ancient *fabliaux*, or tales.

674 MUSIC. Strozzi (Barbara) Diporti di Euterpe, overo cantate et ariette a voce sola, opera settima

parchment *oblong* 4*to.* *Venetia, Fr. Magni,* 1659

675 MUSIC. Teatro (Il) alla moda, o tra metodo sicuro e facile per ben comporre a esequire (*sic*) l'Opere Italiane in Musica all uso moderno

sewed, leaves, uncut 8*vo.* *Stampato ne Borghi di Belisanca* (Secolo XVIII.)

A very rare satirical piece, especially in this condition, from the pen of the celebrated Marcello. It is written in *different dialects.*

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676 MUSIC. Thesaurus musicus continens selectiss. octo, septem, sex, quinque et quatuor vocum Harmonias, tam a veteribus quam recentioribus Symphonistis compositas & ad omn. generis instrumenta musica accommodatas. 30 parts in 8 vols.
oblong 4*to*. *Noribergae*, 1564

A complete and extremely rare collection.

677 MUSIC. Tritonii (Pet.) Melopoiae sive harmoniae tetracenticae super XXII genera carminum Heroicorū Elegiacorum Lyricorum & ecclesiasticorū hymnorū per Petrum Tritonium et alios doctos sodalitatis Literariae nostrae musicos compositae et regulatae ductu Chunradi Celtis fel. impressae: *woodcuts*
folio. *Augusta uindelicorum ingenio et industria Erhardi Oeglin*, 1507

"Fine copy of a curious book now become very rare."—BRUNET. It is in the opinion of M. Brunet apparently the first book printed in Germany with moveable musical type, as is announced by the following four lines of the subscription:—

" Inter Germanos nostros fuit Oglin Erhardus
Qui primus intidas pressit in aeris (sic) notas,
Primus et hic lyricas expressit carmine musas,
Quatuor et docuit vocibus aere cani.

See MISSALE in this Catalogue.

678 MUSIC. Valerius (Adrianus) Nederlandtsche Gedenck-Clanck
black letter, *vellum* *oblong* 4*to*. *Haerlem*, 1626

This curious collection contains a great number of airs, English, French, Italian, German, &c. They are mixed up in this work with a very detailed narrative of the revolt of the Low Countries, and, as a whole, form a species of a history of the long wars which took place at that time, explained and illustrated by songs. A part of the music is noted. In the volume there are several fine copper-plate engravings. This volume ought to be deemed rare, as we have been unable to find the name of "Valerius" mentioned by M. Fétis. The copy is very fine.

679 MUSIC. Vecchi (Horatio) Canzonette a sei voci. Libro primo. (Basso) 4*to*. *Venetia, A. Gardano*, 1587

680 MUSIC. Vento (Ivonis de) Latinae cantiones quas vulgo mottetas vocant quinque vocum, suavissima melodia etiam instrumentis musicis attemperatae, nunc prim. in lucem editæ. (Discant., Tenor, Alt., Bassus, Quinta vox): 5 parts
oblong 4*to*. *Monaci, Adam Berg*, 1570

Fine copy of a complete work. This very fine collection of Mottets for five voices, by a celebrated Spanish composer, was apparently unknown to Fétis.

681 MUSIC. Vinci (Pietro) Siciliano Quarto libro de Madrigali a cinque voci: 2 vols. 4*to*. *Vinegia, Hered. di Girol. Scotto*, 1573

682 MUSIC. Waisselii (Matth.) Tabulatura continens insignes . . . cantiones germanicas, italicas, gallicas, latinas, quatuor, quinque

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et sex Vocum Testudini aptatas, *Francofurdiæ ad Viadrum, Joann. Eichorn,* 1573—Drusina (Benedicti de) tabulatura continens præstantissimas cantiones, in Usum Testudinis a M. Neusydler Italice invulgatas, etc. *Francofurdiæ cis Viadrum, Joann. Eichorn,* 1573: 2 vols. in 1 *folio*

These two works contain a large number of French songs by Roland de Lassus, Verdelet, Willaert, &c.

683 MUSIC. Watson (Th.) The first sett of Italian Madrigalls Englished. With two excellent Madrigalls of W. Byrd's, composed after the Italian Vaine: 6 parts in 1

veau fauve, gilt edges 4*to. London, Th. Este, the assigné* (*sic*) *of W. Byrd,* 1590. *Cum privilegio Regiæ Maiestatis,* 1590

Fine copy of an interesting work. Amongst these madrigals is the pretty sonnet of Petrarch, "Zeffiro torna e il bel tempo rimena," and (what is still much more singular) that very free stanza of Ariosto, "Non rumor di Tamburi," &c. both translated into English. This collection contains pieces of music composed by Byrd, Converso, Marenzio, Nanino and Striggio.

684 MUSIC. Watson (Th.) Italian Madrigals Englished (Bassus)

half bound 4*to. London, Th. Este, assigné of* W. Byrd, 1590. *Cum privilegio Regiæ Maiestatis*

685 MUSIC. Wert (Jaches). Modulationum sacrarum quinque et sex vocum libri tres. (Cantus, Altus, Tenor, Bassus, Quinta vox): 5 vols. *oblong* 4*to. Noribergae, Cath. Gerlachin, etc.* 1583

A collection of 41 pieces.

686 MUSIC. Wert (Giaches de). Il primo libro de madrigali a cinque voci (Basso), *Venetia, A. Gardano,* 1583—Il secondo libro de' madrigali a cinque voci (Tenore), *Venetia,* 1575—Il decimo libro de' madrigali a cinque voci (Tenore e Basso), 2 vols. *Venetia,* 1591—L'undecimo libro de' madrigali a cinque voci, (Canto), together 6 vols.

oblong 4*to. Venetia, A. Gardano,* 1595

These four books contain some very curious pieces. In the first (page 16) Wert has set to music the famous sonnet of Petrarch against the Court of Rome: "Fiamma dal ciel su le tue trecce piova." The *secondo libro* contains the "Verginella è simile alla Rosa," of Ariosto, and several pieces by Petrarch, "Voi che ascolate," "Nel tempo che rinova," &c. &c.

687 MUSIC. Wert (ou Waert Jacques) il primo libro delle Canzonette Villanelle a cinque voci, (Canto, Alto, Quinto, Basso): 4 vols.

4*to. Venetia, Angelo Gardano,* 1589

Fine copy of a collection which was unknown to M. Fétis, and is dedicated by the author to Eleonor de Medicis Gonzaga, Duchess of Mantua. These canzonette are in Italian, French, Spanish, and Modern Greek.

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688 MUSIC. Willaert (Adriano) et Jachet I Salmi apertinenti alli vesperi per tutte le feste dell' anno. Secundus chorus. (Cantus et Tenor): 2 vols.
boards *oblong 4to.* *Venetia, A. Gardano,* 1557

689 MUSIC. Wollick, Nicol. (Wollicius de Serovilla). Opus aureum. Musice castigatissimū de Gregoriana et figuratiua atqȝ contrapūcto simplici percōmode tractans oīibȝ cantu oblectātibus utile etc.
black letter, (38 *leaves*) *4to.* *Colonie, Henric. Quentell,* 1505
M. Brunet only knew the reprints of 1509 and 1512 of this work. Speaking of the edition of 1512, he says that it is a "rare volume, selling for 70 francs in the first sale of Reina."

690 Office de la Vierge Marie à l'Usage de l'Eglise Catholique, Apostolique et Romaine, avec plusieurs prieres & Oraisons: *printed within woodcut borders composed of flowers, with occasionally the Arms of France introduced, and ornamented with plates*
olive morocco, tooled in compartments, gilt edges
12*mo.* *Paris, chez Jamet Mettoyer Imprimeur du Roy,* 1586
A very beautiful specimen of the Library of *Queen Marguerite de Valois,* wife of Henry IV, at whose expense the volume was probably printed, as the borders exhibit her devices. The binding is coeval with the publication, and is tastefully decorated, the sides and back being completely covered with elaborate gold tooling, composed of flowers, (the daisy, or Marguerite, in allusion to the Queen's name), &c. and the dove ("Saint Esprit,") with the fleur-de-lis as the centre ornament. In France, books in this binding are said to have belonged to Henry III, but in England they are assigned to Margaret of Valois, who, if she did not originate the design, certainly adopted it on her books after the death of Henry III, as appears from a reprint of this Office (printed in 1596) in similar binding, which sold for £10 in a sale at these rooms in 1859. See *Libri's* INEDITED MONUMENTS.

691 Officio de la gloriosa Vergine Maria ordinato con li tre Officii secondo la Corte Romana tradotto nella volgar lingua. Aggiontovi il Lunario per molti Anni, &c: **semi-gothic type,** *woodcuts, (the first with xylographic inscriptions)*
fine copy, in red morocco, full gilt sides, gilt edges
12*mo.* *Venetia, A. Bindoni,* 1555
Venetian binding of the XVIth Century. See *Libri's* INEDITED MONUMENTS.

692 PEHAM [or Pehen] (Michel) GEDICHTE (Osterweis und Hofweis): 2 parts in 1. MANUSCRIPT ON PAPER, *in the original oak boards, with clasps* *4to.* SÆC. XV.
These curious, sacred and political, poems commence thus:—
"O heiliger hochgelobt geist
Mir Michel Peham gnad voleist," &c.
A Prophecy ends with—
"Dis gsank macht michel pehen," (to rhyme with gsehen.)
On the reverse of signature G 12 is written, "Deo gratias Et finis est sic am aller heiligē abent vollent michel hefelin."
This is followed by another Collection, with fresh signatures, commencing—

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" Dise nach geschriben geticht sten in Michel pehams hof weis,"

in which one Poem concludes with

" Wirt nithzen mer gesehen
Sein nam ist michel pehen
Der dis getichtet hot."

Two Poems fix the reign in which the author wrote. They are entitled, "Das geticht sagt von drein rosen gab mir mein chung lassla das ich im ein geticht davon macht," and, "Das peyspil macht ich meī herren chung lassla zu prag in peham und sagt von den ketzern wān ich nit offennlich vor im torst singen darūb macht ich es peyspil weis das sy es hoetenn." Ladislaus V, the persecutor of the Hussites, died at Prague in 1458, not without suspicion of having been poisoned on account of this persecution of his religious opponents.

693 PETRARCHA (Il) con l'Espositione d'Alessandro Vellutello 4*to*. *Vinegia, G. Giolito,* 1547

In the original Venetian dark green morocco, gilt *gauffré* edges, with richly ornamented sides having been bound in the XVIth Century for *Leonora Faletta,* whose name is stamped in gold letters on the sides (the Christian name in front, and surname on reverse of cover). See *Libri's* INEDITED MONUMENTS.

694 PETRARCHA (Il) Spirituale (di Frate Hieronymo Maripetro), *Venetia, F. Marcolini da Forli,* 1536—Maggiorino (B.) Discorso delle varie Osservationi & differenze dell' anno, &c. *ivi,* 1537—Polibio della Militia de Romani et del Modo dell' accampare (*Vinegia,* 1536), 1 vol. 4*to.*

In the Venetian binding of the XVIth Century. *Bound in dark olive morocco, with elegant gold borders, gilt gauffré edges,* having stamped in gold letters, within a glory,

In centre of obverse.	In centre of reverse.
IL	SPI
PETRAR	RITVA
CHA	LE

See *Libri's* INEDITED MONUMENTS.

695 PLAUTI Comœdiæ viginti

fine copy, ruled, elegantly tooled and painted in compartments, gilt gauffré edges 16*mo. Apud S. Gryphium, Lugduni,* 1554

A beautiful specimen of cotemporary Lyonese binding, the sides and back covered with gold scroll tooling, painted in compartments. The pattern of the *gauffré* edges is very elegant. See *Libri's* INEDITED MONUMENTS.

696 PRISCIANI de Ponderibus et Nominibus numeralibus, et Progymnastica ex Hermogene et Rhetorica Fortunatiani. MANUSCRIPT OF THE X—XITH CENTURY ON VELLUM

purple morocco 8*vo.* SÆC. X—XI.

Important philological Manuscript, entirely written in the minion character of the period. See *Libri's* INEDITED MONUMENTS.

697 PUTEO (Paris de) de Re Militari. " Incommenza lo prologo allo

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libro de Re Militari in materno cõposto per lo generoso (*sic*) messer paris de puteo doctore de lege Lege (*sic*) feliciter"

EXTREMELY RARE, *brown morocco, gilt edges, by F. Bedford*

folio. (*Napoli*), *Sixtus Riessinger*, (*circa* 1471)

Magnificent copy, with very large margins, of a volume of great rarity; it is one of the first and most beautiful of the books printed at Naples. It is a Treatise on Single Combats, Duels, Tournaments, &c. in the style of the "Arbre des Batailles," by Honoré de Bonnor. This Italian translation is much more rare than the Latin edition. Dibdin has confounded them as Brunet suspected. The only hitherto known copy of the Italian work is that of the La Vallière Catalogue. The present one, which has been examined with care, is quite complete. It consists of 138 leaves, the same as the La Vallière. In the title, as given by Brunet, there are some inaccuracies in the places marked (*sic*) in our scrupulous copy of it.

698 [RHODOMANNI (Laurentii)] Argonautica, Thebaica, Troica, Ilias parva, Poematia Græca Auctoris anonymi sed pereruditi (L. Rhodomanni). Accesserunt Argumenta marginalia M. Neandri

red morocco, gilt edges 8*vo.* *Lipsiæ*, 1588

Fine specimen of Thuanus's Library, with his Arms stamped in gold on sides, and his Monogram worked also in gold six times on back. This copy subsequently belonged to the learned Bishop Huet, and has his book-plate pasted on inside of cover.

699 SALAMONIS liber expositionis sompniorum super interpretationem partuum eorum. MANUSCRIPT OF THE XVTH CENTURY ON VELLUM 4*to.* SÆC. XV.

A very singular work, divided into six books, having at the commencement of each a beautiful initial letter in gold and colours. The Manuscript is admirably written, having all the initials illuminated in gold and colours.

The binding, in carved ivory, with other ornaments, is very fine. The carvings, probably allegories taken from the book, present one of the finest works of the Renaissance.

700 SCENECÆ (*sic*) Tragoediae (*sic*) *with Autograph of* "Jo: Gerardi Glan"

Venetian morocco, gilt gauffré edges

8*vo.* *Venetiis, Aldus*, 1517

A fine specimen of cotemporary Venetian gilding on the sides of books, having in centre of each side, stamped in gold,—

SENE
TRA
GOE

See *Libri's* INEDITED MONUMENTS.

701 SENECÆ (L. et M. Annæi) Tragœdiæ cum Notis Th. Farnabii

UNCUT, *very scarce in this state, red morocco, by F. Bedford*

16*mo.* *Amst. apud D. Elzevirium*, 1678

The leaves throughout have never been cut.

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702 SHAKESPEARE (William) The Tragoedy of Othello the Moore of Venice: *As it hath been diverse times acted at the* Globe and the Black Friers, by *his Maiesties Servants*

4*to. London, printed by A. M. for Richard Hawkins*, 1630

Very rare. As is well known, this celebrated Tragedy was published for the first time in 1622. This copy exhibits an immense number of changed and suppressed passages, run through with a pen. The whole piece is overturned, *whole scenes and dramatis personæ being cut out.* Judging from the ink, it would appear that these inconceivable mutilations, &c. have been made in the XVIIth Century, probably for the stage, by ignorant players, who have not even hesitated to substitute their own verses for those of Shakespeare.

703 SHAKESPEARE (William) Loves Labour Lost. A wittie and pleasant Comedie

4*to. London, by W. S., for John Smethwick*, 1631

This copy is in perfect condition.

704 SHAKESPEARE (William) the historie of Henry the Fourth: with the Battel at Shrewsbury, betweene the King, and Lord Henry Percy, surnamed Henry Hotspur of the North. With the humorous conceit of Sir Iohn Falstaffe

red morocco, filleted, gilt edges, by F. Bedford

4*to. London, J. Norton*, 1639

Fine copy, with large margins, of a rare edition, as are all the old 4to. editions of this great English tragic poet.

705 SHAKSPEARE (William) and John Fletcher. The two noble kinsmen

red morocco, gilt edges, by F. Bedford

4*to. London, Tho. Cotes*, 1634

Fine copy.

706 SHAKESPEAR (William) and William Rowley, the birth of Merlin, or the Childe hath found his Father

4*to. London, Th. Johnson*, 1662

The title and second leaf are inlaid; the rest of the copy is good. This piece has been often represented, says the title, "with great applause," but it is most doubtful whether Shakespeare ever had a hand in it. To render a Shakespearian collection complete it forms, however, a necessary portion.

707 SIGILLA. A Collection of Seals

Twenty-five large seals in wax, in perfect preservation. They are the seals of Charles V, Ferdinand I, Henry VII, Queen Elizabeth, Pope Celestinus (leaden A.D. 1197) with charter, &c. &c. Several of these seals are alike interesting as historical monuments and for the study of art in the Middle Ages. See *Libri's* INEDITED MONUMENTS.

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708 SOPHOCLIS Tragœdiæ, Græce, Opera G. Canteri
16*mo.* *Antverpiæ, C. Plantinus,* 1579

In French binding of the XVIth Century, with richly gilt sides, *gauffré* edges. This copy appears to have belonged to a PAUL FOSS (?), whose arms and name are stamped in the centres. See *Libri's* INEDITED MONUMENTS.

709 SUPERCHII (Valerii) de Laudibus Astronomiæ Oratio
PRINTED ON VELLUM, with the Initial Letter and the Arms *illuminated in gold and colours, Venetian morocco, ornamented sides, gilt edges* 4*to.* *S. L. & A.* (*Patavii, circa* 1500)

A *beautiful volume*, unknown to Van Praet. See *Libri's* INEDITED MONUMENTS.

000 TAROCCHI. See CARDS, Nos. 587 and 588.

710 TERENTII (P.) Comœdiæ
fine copy, ruled, veau fauve, tooled, in compartments, gilt edges
16*mo.* *Apud Seb. Gryphium, Lugduni,* 1546

A pretty specimen of Lyonese binding, the sides tastefully gilt and painted in compartments, in the early Grolier style. See *Libri's* INEDITED MONUMENTS.

711 TESTAMENTUM (Novum) Græce, cura R. Stephani
fine copy, ruled, in blue morocco, with ornamented sides, gilt gauffré edges, (*old binding*)
16*mo.* *Lutetiæ, R. Stephanus,* 1568, at end 1569

A beautiful specimen of French binding of the XVIth Century.

712 TRAITÉ pour conduire les Ames à l'estroite Union d'Amour avec Dieu, pour les y maintenir & faire profiter
old embroidered binding, gilt edges, with silver clasps
12*mo.* *Paris,* 1651

A very pretty specimen of needlework executed with gold and silver wire, spangles, silk threads, &c. A double monogram (an M and a V interlaced) forms the centre, which is surrounded by ornamentation.

713 WARNER (William) the first and second parts of Albion's England: 2 parts in 1
black letter, *russia* 4*to.* *London, Thomas Orwin,* 1589

Good copy of a very interesting work which Brunet has not mentioned. It is a long poem, in which is told the whole history of England, including the romantic deeds of Hercules, Brute, King Arthur and his Round Table, &c. &c. It is, in many respects, a true metrical Romance of Chivalry.

CHISWICK PRESS:—PRINTED BY WHITTINGHAM AND WILKINS,
TOOKS COURT, CHANCERY LANE.

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